THE WEST COASTS FILM AND COLLECTORS MAGAZINE

"Every Issue a Collectors Item"

Hollywood studio magazine

VOLUME 14, NO. 10 / 1.50

A souvenir edition of unforgettable Cowboys and the cowgirls who made it all worthwhile • Popcorn Posse • The good ones • The bad ones • The Sidekicks • John Wayne's last interview • They rode the range, Gene Autry, Joel McCrea, Sunset Carson, Tom Mix, The Secret Lone Ranger • Collecting Western memorabilia. • Western Museum Guide

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Dale Evans
"Queen of the West"

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Hollywood studio magazine

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VOLUME 10, NO. 10 MAY 1981

ON THE COVER:
Roy Rogers "King of the Cowboys" and his steady cowgirl **Dale Evans** 'Queen of the West" helped make the wild west the home of country and Western music. Rogers, the Western hero of his time has starred in ninety five films. (Cover courtesy Lou Valentino, New York)

CORRAL OF WESTERN STARS EDITION: EDITOR—BILL KELLY

Bill Kelly, who makes his home in Anaheim, California, began writing on American Western Themes in belief he might present more accurate assessments of the Wild West era. After 25-years of research and interviews with old timers who were there, he self-published his first book, **Encyclopedia of Gunmen** in 1976. The limited edition of 500 copies has since become a *Collector's Item.*

Since then, the former Marine has written for newspapers and magazines throughout the United States and Canada on subjects ranging from crime to Western lore.

In an effort to preserve our western film heritage, Bill has lately concentrated on interviews with the famous matinee idols of the B-Westerns. This historical information is being compiled into a book, which will be released at a later date. A part of his enormous contributions appear in this issue of *Hollywood Studio Magazine,* for the first time. ★

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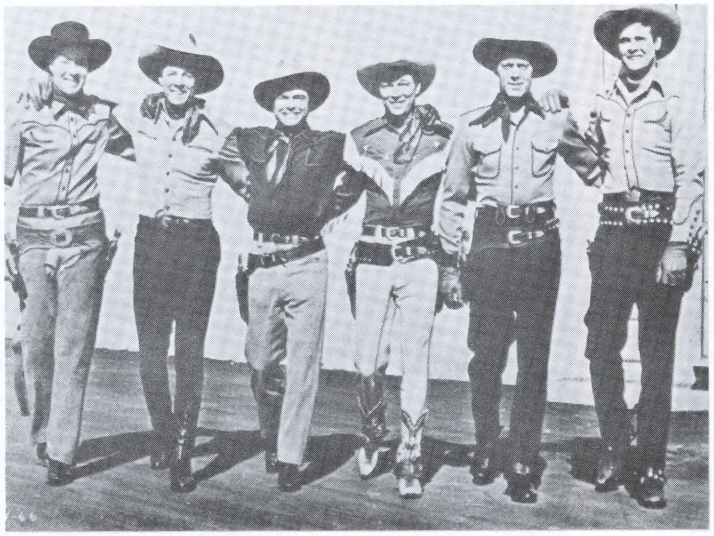
NATIONAL HERITAGE AWARDS HONOR WESTERN FILM STARS

In 1960 the Board of Trustees of the **National Cowboy Hall of Fame** began the Western Heritage Awards program to encourage the excellence in film, literature and music of the great stories of the West.

The Wrangler trophy, a replica of **Night Herder,** a bronze by Charles M. Russell, is awarded to creative achievements that best portray the high principles, spirit, and individuality in these areas. In addition, organization or individuals who have made outstanding contributions to our Western Heritage over a period of years or whose contributions lie outside established categories are honored. The Trustees annually elect one living and one deceased person to the **Hall of Fame** of Great Western Performers, honoring those who have made enduring contributions to the West in their performing roles and real life. Portraits of these great stars of Western films, painted by America's top contemporary portrait artists, are on display in the Hall.

BUFFALO BILL BRONZE INSPIRED BY JOEL McCREA MOVIE ROLE

Thirty-three foot bronze statue of **Buffalo Bill** (William F. Cody) is a symbol of the Western spirit and beckons travelers West. **Film star Joel McCrea** in his movie role as Buffalo Bill was the inspiration for this statue which was done by sculptor Leonard McMurray of Oklahoma City. The statue weighs 19 tons and was cast in Pietra Santa, Italy. The statue stands on a flagstone base surrounded by 17 fountains, pool and stone plaza designed by Juan Menchaca. Sponsors were Mrs. D.D. Payne, Pampa, Texas and Jasper Ackerman, Colorado Springs, Colorado.



Here come the cowboys. A rare photo from 'Six Gun Heroes' featured **Bill Elliott, Bob Livingston, Don "Red" Barry, Roy Rogers, Rocky Lane** and **Sunset Carson.**

LEGEND OF THE LONE RANGER— NEW MOVIE

John Hart, who starred as the **Lone Ranger** in more than 50 episodes of the television series filmed in the early 1950's, is telling Irish McCalla about his new film "The Legend of the Lone Ranger" to be released May 22. Irish played the leading role in the "Sheena, Queen Of The Jungle" television series.

The announcement took place during a reception hosted by Wrather Hotels President Richard S. Stevens and his wife, Joan, to open the hotel's "Western Americana" art exhibition and sale held in March. Also on display during the art show were the silver saddle, mask and guns of the Lone Ranger from the collection of Jack and Bonita Granville Wrather.

QUICKSILVER HUMOR

An old newspaper, published in 1848 was found in the Garret of an old desert shack. The paper is framed and is in the Pony Express Museum. The following letter is printed in the paper:

"Dear Jim;

"Come right off if you are comin' at all, as Silas Haimes is sistin' that I shall have him and he hugs and kisses me so continually that I can't hold out much longer. I must have him or you very quick fer my feelin's is sich that I must git me a feller before next winter. I jist can't stand it nohow much longer.

Sally Ann P."

The Museum comments, "Red Hot Mama in 1848. Mae West was an iceberg as compared with this ancient Cleopatra."

COWBOY FASHIONS TAKE OVER THE UNITED STATES

The spirit of the West has come into its own with fashion conscious America emulating the great legendary cowboy of movie fame. For rodeos, ranches and hard riding on the range or city streets, its jean, boots, belts, buckles, spurs, chaps, saddles and all kinds of Western gear. The cowboy has long been noted for his colorful and expensive *Western splendor.* In 1925, hat designer, Byon-Polnick made up a Stetson for famed star **Tom Mix.** In the forties they designed a special creased cowboy hat for **Roy Rogers.** Even **Errol Flynn** making the film Don Juan for Warner Bros. had a sweeping swashbuckler hat replete with feathers designed for him. Sam Luchese of Texas was noted for his beautiful cowboy boots. One of his orders was for boots with a butterfly design in the leather for actress **Anne Baxter.** Today, Sam Luchese is with the Western House of Tony Lama in El Paso, Texas. In the West, Nudies of North Hollywood specializes in Western apparel.

STAR-PRINTS OF GENE AUTRY PRESERVED

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Continued on Page 9

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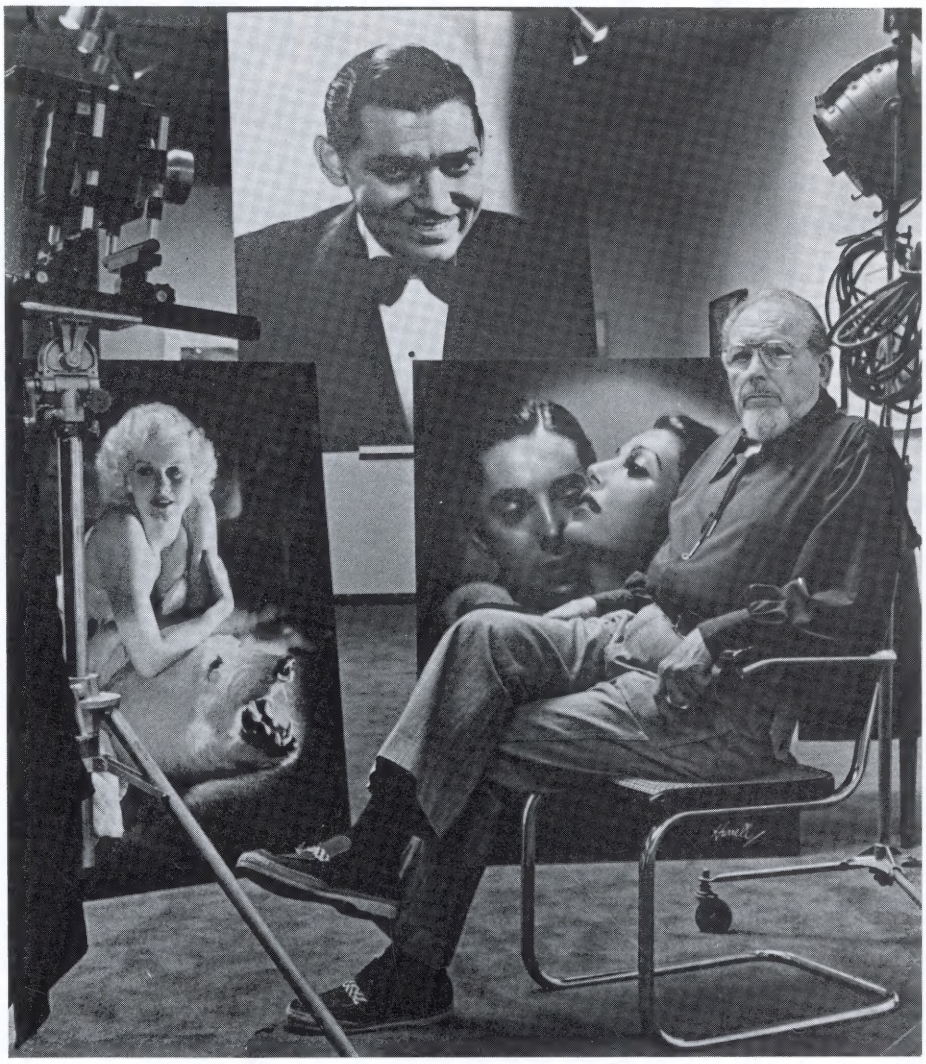

George Hurrell with some of the greats he photographed over the years. You're sure to recognize **Jean Harlow, Clark Gable** and **Tyrone Power** with **Loretta Young.**

"In short there's simply not a more congenial spot than Camelot" — if you can get a ticket. The lavish production at the Pantages opened with the largest advance sale-three million-in Los Angeles theatre history.

A trim **Richard Burton** ("I think it's the six years off the sauce") is playing the role he created on Broadway 20 years ago. His decision to do King Arthur again was due to the persuasive powers of his wife, Susan. Burton also credits Susan with helping him quit drinking although he admits, "I prefer life with brooze. But it took me two years to recover from the physical, as well as the mental ravages . . . I don't think my body could take a second beating."

He won his battle with alcohol, but he can't stop smoking — "Cigarettes will be with me for life." That life, beginning 55 years ago as a Welsh coal miner's son who became a classic actor and old fashioned movie star, has been well publicized. It's doubtful if any marriage garnered more space for a longer period than his stormy one to **Elizabeth Taylor.** Seeing "Camelot" reminded me of the time Liz smiled, "Richard is so discriminating he won't see a play with anybody in it but himself." He should be more than happy with himself in "Camelot." Not only the rave reviews across the nation, but the two million he'll have made ($50,000 a week) before the year's tour ends here in July.

Among first nighters was "Camelot's" composer, Frederick Loewe who remarked, "I don't like my music, but what is my opinion against millions of others?"

(Photo by Yani Begakis)

Richard Burton as King Arthur in "Camelot."

Our Man About Town with **Gloria De Haven** at Merle Norman Cosmetics "Fifty Fabulous Faces" party in Beverly Hills.

Shhh! Here he comes! The lights dimmed, everyone spoke in whispers. Then the door opened and in walked a surprised **Erik Estrada** with his lady, Beverly Sassoon. Beverly, after two weeks of planning, had pulled off the surprise birthday party.

Not only was the Sassoon clan — "four kids — five counting Erik" Beverly winked — on hand, but so were Erik's blonde mother, Carmen, out from New York for the surprise; his sister, also Carmen; and look-alike brother, Joe, with his wife and little girl, Erika, named after her famous uncle.

It was chopstick time at Madame Wu's in Santa Monica. In addition to family, among the 100 friends observing Erik's 31st birthday with Oriental food were his co-stars on "CHIP'S," Larry Wilcox and Robert Pine; Randi Oakes with Gregory Harrison; plus Grace and Harold Robbins; long divorced Barbara Rush and Warren Cowan, dating again; Anthony Newley and wife, Dareth; and Charlene Tilton in a Chinese outfit for the occasion.

★★★

"Turn To The Right" came and went in a hurry at the Wilshire Theatre. It was about as sophisticated as those Shirley Temple movies of yesteryear — and just as pleasant.

For **Buddy Ebsen** the show was a labor of love. "Turn To The Right" was the first play he ever saw back in 1916 when he was in high school. This version, which he produced and wrote including the lyrics for Zeke Manners score, represented a lifetime dream. Sadly Buddy lost the money he invested — reportedly two million.

Among first-nighters at a Chasen's party post-opening were his "Barnaby Jones" co-star Lee Meriwether; John Davidson and his love, Rhonda Riveria; Alexis Smith and Craig Stevens; Vivian Blaine and Stuart Clark; and Penny Singleton.

★★★

The only thing that isn't original about **Georgia Brown** is her name. She got that by accident when a tipsy nightclub owner confused the song she sang ("Sweet Georgia Brown") with her own name, Lillian Klot. At her one-woman show, "Georgia Brown & Friends" at the Westwood Playhouse she received standing ovations nightly and rightly. Now she is Broadway bound.

After her opening producer Hillard Elkins (responsible for main-eventing "Golden Boy," for upzipping the nudie "Oh! Calcutta!", for turning over "A New Leaf," and for

Buddy Ebsen with the star of "Turn To The Right," **Jay Clayton,** and his "Barnaby Jones" co-star, **Lee Meriwether,** at Chasen's soiree he hosted following the show's opening. (Photo by Yani Begakis)

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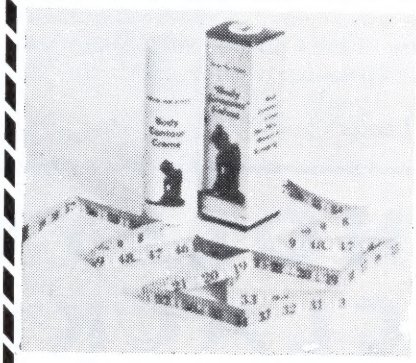

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rebuilding Ibsen's "Doll's House" with his then-wife, Claire Bloom) hosted a supper at his home with his now-wife, Judy. Honoring London-born Georgia ("I'm a Cockney") a British buffet was served featuring shepherd's pie and triffle.

★★★

Dinah Shore is one of the healthiest ladies around. So imagine her chagrin when she came down with the flu and 103 degree temperature on the night she was honored on the tenth anniversary of her Colgate-Dinah Shore golf championship with a cocktailery at the Beverly Hills Hotel.

Lantern-jawed **Kirk Douglas** rushed in at the last minute to substitute for the Southern songbird. In accepting the honor Kirk ended just as Dinah does with a "Mumm-wah" kiss.

Special guests were celebs who played in Dinah's tournaments over the past nine years. Among them were Mike Connors, Hope Lange, Ray Bolger, Wayne Rogers, diva Dorothy Kirsten and husband, Dr. John French, and Dennis James.

★★★

The glamour of Tinseltown's golden era returned for the opening of Merle Norman Cosmetic's Rodeo studio with a gala cocktail reception. Fans lined the sidewalk in Beverly Hills, guests walked in on a red carpet and strolled to a big tent along "The Corridor of Beauty" as Merle Norman celebrated its 50th anniversary with "Fifty Fabulous Screen Races" — photographs taken and selected by George Hurrell.

★★★

One of those "Fabulous Faces," **Arlene Dahl,** jetted out from New York. Ms. Dahl concentrates on her career as a Manhattan cosmetic executive rather than acting. The other "Fabulous Face" on hand was Rita Hayworth.

We shared a table with **Cesar Romero** who lamented that among the 50 faces one of the greatest, Crawford, was missing even though her era was well represented by Harlow, Garbo, Lombard, etc.

Editor's Note: Burton was stricken by a viral infection that exacerbated a degenerative condition in his cervical (neck) spine and was unable to complete his engagement in "Camelot".

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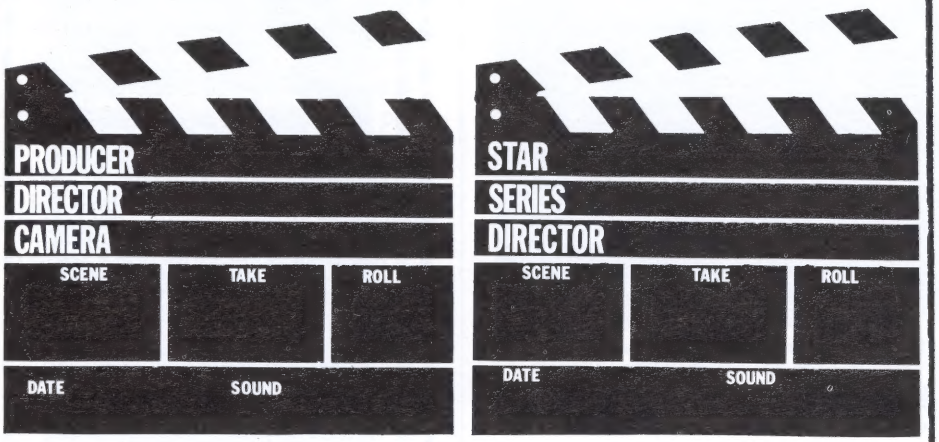

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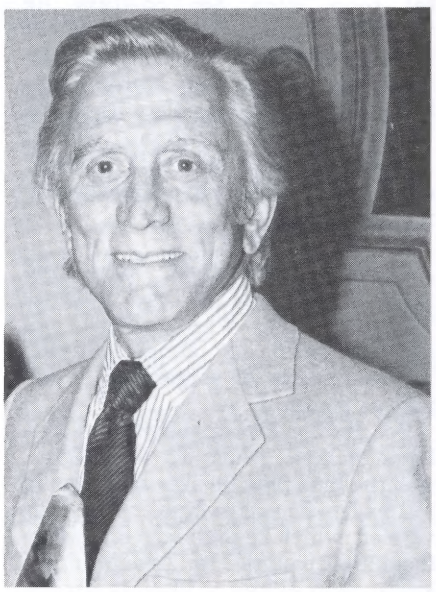
Erik Estrada with **Beverly Sassoon** at surprise birthday party she gave at Madame Wu's in Santa Monica. (Photo by Joe Estrada)



Kirk Douglas accepting award for Dinah Shore on the tenth anniversary of her Colgate-Dinah Shore golf championship.

tion at Movieland Wax Museum in Buena Park, California.

During the ceremony, Autry pressed his hands deep in the cement, raised them high and shouted, "Don't shoot!" It was back in the 30's that Autry developed his "Ten Commandments of the Cowboys" which stressed truthfulness, fair play, respect for women, parents, animals and cleanliness of thought and speech — still considered the code of the true Cowboy.

These Gene Autry Starprints will be displayed in the Starprint area at Movieland's California Plaza Restaurant. It will present footprints, handprints and autographs of famous motion picture and television stars in cement.

QUICK QUIPS

True to his guns, Roy Rogers who was present at the touchdown of the Space Shuttle, Columbia, April 14 at Edwards Air Force Base, California, when asked over TV what he thought of it — answered, "There's no saddle on it."

THE COWBOYS AND INDIANS AT KANAB

When the **cowboy-and-Indian moviemakers** pack up their cameras and crews to go on location, they very often head for Kanab, Utah. Just 3 miles north of the Arizona border at the junction of U.S. Highways 89 and 89A, the town has earned a permanent reputation as the home of the "horse opera." Many a bugle-blowing cavalary charge or hair-raising Indian attack has been filmed against the backdrop of the red-rock canyon country that surrounds Kanab's tree-lined streets and bright green lawns.

If your vacation plans should take you through Kanab this summer or fall, chances are very good that you will have an opportunity to see a movie or television show in the making. Visitors are usually welcome on the sets, and almost anyone in town can direct you to a current shooting location.

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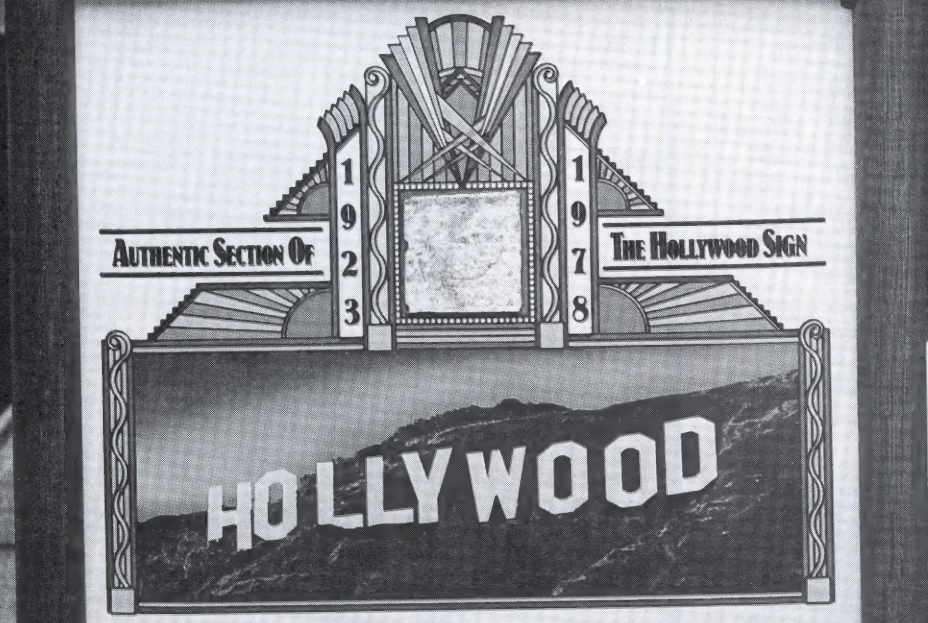

When the world-famous Hollywood sign was first constructed it was the brainchild of Mr. John D. Roche, whose idea it had been to promote a prestigious subdivision partly owned by the infamous Mack Sennett. Later, the city of Los Angeles received the land as an addition to Griffith Park.

The sign originally read 'Hollywoodland' and was completed in 1923. It stood five stories high and stretched over a city block long! It was the largest sign in the world and became one of America's best-loved landmarks!

Originally the 'Hollywoodland' sign was illuminated by 4000 20-watt light bulbs spaced 8 inches apart. When lit at night, it could be seen for 50 miles! The sign was the first in history to warrant a fulltime maintenance man just to replace the bulbs! The sign very quickly accomplished its intended purpose... it attracted hundreds of thousands of tourists and helped establish Hollywood as the most glamourous city in the world! Early pilots used the lighted sign as a navigational aid and it appeared as a prop in many of Hollywood's early films.

In 1949 a new letter 'H' was erected and the last four letters (L-A-N-D) removed. The symbol of the movie industry now proudly read 'Hollywood.'

Hollywood...the ultimate achievement to many, to some it meant shattered hopes and dreams that could never come true. The sign became even more famous when Peg Entwistle, a noted stage actress, became disillusioned and jumped to her death from the letter 'H' in 1932. Other depressed starlets followed her lead and helped to make it a 'signing off place' - adding to the mystique of this famous landmark.

Pranksters have enjoyed re-working the letters. One group changed the letters to read 'Hollyweed' to celebrate California's new marijuana laws.

From the war years to 1978 the sign degenerated to a sad relic of what it once was. Many committees, film stars and promoters tried to 'Save The Sign,' to no avail. In 1973 the Cultural Heritage Board declared the old Hollywood sign an historical monument (number 111).

In 1978 Alice Cooper, Hugh Hefner, Gene Autry and other concerned individuals raised $27,700 per letter to erect the new sign which now stands as proudly as the original on Mt. Lee overlooking Tinseltown.

This 'piece of a Hollywood legend' was the epitome of the city it stood over for 55 years...it promised a make-believe land where sometimes dreams do come true!

0000

THE HOLLYWOOD SIGN—the symbol of the glamorous movie industry, of hopes, success, and shattered dreams. The original sign was dismantled in 1978, but its mystique lives on. Now the Hollywood Sign Commemorative is available to you ... a beautiful, 9"x12" oak framed colored work of art with an actual section of the original Hollywood Sign, certified authentic by the Hollywood Chamber of Commerce. Each is numbered making it a true collector's item. Quantity is limited, so be first to offer your customers this unique piece of history.

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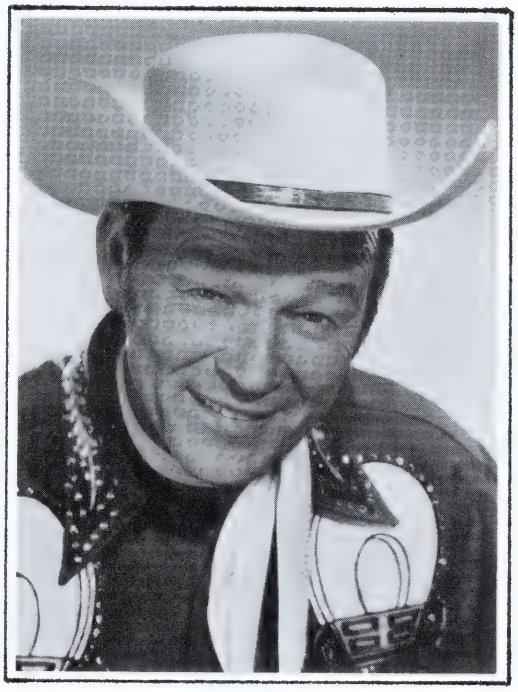
A Valuable Collectible
OWN
a piece of Hollywood

Roy and his famous Palomino "Trigger". (From the personal collection of Roy Rogers).

ROY ROGERS
"KING OF THE COWBOYS"

"Hugh and Pat and Bob and Tim and me, were the original Son's of the Pioneers. There's only one left. That's me. All the original's are gone. It's not fun being the last original anything." — Roy Rogers.



The **"King of the Cowboys"** has a lot of time to himself these days.

His playground is the **Roy Rogers and Dale Evans Museum** in Victorville, Calif. He freely admits he enjoys the good life. He spends time around his museum, or hunting duck and geese in San Joaquin Valley and Diamond Bar with his favorite dog, Sam.

Born in Cincinnati, Ohio, on November 5, 1912 and christened Leonard Slye, he doesn't look much different than when he was among the list of top ten cowboy stars of the 1940's, and was making eight pictures a year.

His features are still lean, the smile that has charmed so many remains boyish, and his weight is the same as it was when he was Dick Weston, playing with a musical group called "The Sons of the Pioneers," which included Bob Nolan, Hugh Farr, Tim Spencer and Pat Brady.

At 69 he looks great and says he feels great. Not bad for a guy who has six kids (lost three) seven others by adoption, 19 grandchildren and 6 great grandchildren. At family reunions during the Thanksgiving and Christmas seasons there are 35 children running around their new home, built by a son from his first marriage, Dusty, who is a building contractor. Roy and Dale bought the lot on the Apple Valley Country Club golf course 15 years ago.

From his office atop his fabulous museum in Victorville, Roy settles back in his big easy chair, fondles with Sam's long silky ears, and tells you the museum is the history of their lives. The good times and the bad are represented. The kids they lost — their playthings, Roy's hunting trophies, Trigger, Dale's horse, Buttermilk, the old car he came to California in in 1930 and hundreds of photographs.

"We've kept the price down," Roy says, "but I don't think we can do it much longer because of rising fuel costs. For 14 years it's been the same price. It pays its way and for all the people who work here, that's all I care about. I don't expect to make money from it. Dale's gone a lot of the time — almost every weekend. She did a commercial for World Vision — kids starving to death. She's very busy. She's writing her 18th book."

Roy's life is a provocative, throughly enjoyable journal that goes well beyond what his title, "King of the Cowboys," might suggest. He used determination to get ahead, and three years ago when he almost died, he used it as a weapon to live. A tribute to his qualities.

"Three years ago on January 14th I had open heart surgery." Roy tells you. "Before the surgery I couldn't walk up the stairs without stopping a couple of times. I'd stop and puff for five minutes. I lived with that for 18 years. That's why I canceled all my personal appearances for such a long time. My arms would ache and throb like a toothache. I used to work with my eight liberty horses and we'd go to state fairs . . . I had to cancel out. We had 6 state fairs in Canada alone. At that time they weren't doing open heart surgery. The doctors were still learning. My doctor told me to live with it the best I could and I did, for 18 years.

"One night I came home from bowling and I carried my ball from the car to the house and I'm standing there puffing and gasping for air. Dale called the doctor and he did an electro cardiogram and told me I needed surgery immediately. One artery was 95% closed, one 100% closed, another 55%. Because I'm a fatalist — I believe when it's your time to go — you will, I wasn't worried. It was over before I knew it. I was bowling with a 16 pound ball in 10 weeks and I can do just about anything today. I'm like a wildcat in comparison.

"That was the time I was doing "MacIntosh and T.J.", (his first film since 1951). I did those fight scenes in that stream, got dunked — I hardly got by. But I had some nitroglycerin pills. It was against my doctor's orders — and because I wanted everything to be right — I didn't want to use a double."

It was pointed out to Mr. Rogers that the picture did not exactly arch the eyebrows of critics. He could have replied with an awkward shrug. Instead he smiled nervously at the recollection.

"I made the movie because I liked the story. It's too bad the producers didn't turn it over to some international distributors. They were independent producers and they tried to do it themselves. It was a good picture, it got good reviews. But it never went anywhere because they didn't have the money to spend on publicity."

"But my favorite picture was my first picture, ("The Old Homestead," 1935) because of the thrill of finally making pictures.

"I started starving in pictures in January, 1937 for $75 a week. I was No. 1 box office before I was making $300 a week. For the first three years my fan mail was costing me more money than I was making. I had to go on the road and beat the brush, playing one-night stands throughout the southwest, playing these little theaters.

"When the fan mail started coming in I felt anybody that put any effort forth to write, should be answered. I was getting 20,000 letters weekly — in the early 40's. I had four girls answering fan mail. We finally were able to send a small picture."

The slavery rolled on.

"When I was with The Rocky

Roy and Dale.

Roy Rogers and **Dale Evans** arrive at the Airport in Wild West jacket with Red Indian markings for an engagement.

"Sons of the Pioneers"

Roy Rogers "King of the Cowboys."
Dale Evans, 'Queen of the West.'

Mountaineers, I was the only singer. I talked them into getting another singer. We ran an ad in the paper. Bob Nolan was a life guard at Santa Monica beach. He answered the ad. We were a long way from where he lived so he rode the street car as far as it went and hoofed it from there. He wanted to make a good impression and bought new shoes. He arrived at our door with shoes in hand because they made a big blister on his heel. I'll never forget that. Six months later Bob brought a friend of his, "Slumber." Slumber, Bob and I had a nice trio, but we couldn't make it. We crashed at the banjo player's house the other side of Florence, between Vermont and Western until Bob got fed up sleeping on an old couch, floor or matching chair, for six months. He quit and went to caddying at the Bel Aire Country Club. That left Slumber and me. Tim Spencer answered our ad. We three chugged thru New Mexico, Arizona and Texas, just barnstorming in 1933. We ate most of the jack rabbits between Phoenix and Roswell New Mexico because we couldn't turn a nickle.

"When the big earthquake hit L.A. we were with a group called International Cowboys. I thought the world was ending. But we went on stage anyway. There was one guy sitting in the middle of the theatre — our audience. We starting singing "See Them Tumbling Down". It seemed appropriate.

"We made $4.00 apiece in Safford and in Miami I had to leave my watch to pay our motel bill. We finally got to Roswell and went on radio. That's where I met my first wife, in 1933. We were married in '36 and she died six days after Dusty was born in 1946.

"We made enough money to get to California — then we split up. I went to work for "Jack & His Texas Outlaws" on KFWB. Tim went to work at Safeway stores. I missed the harmony, so I went to Tim and offered him half of my $14.00 a week salary if he'd come back. We drove out to the Bel Aire Country Club and convinced Bob Nolan to come back. We found a place on Carlton Way east of Bronson and paid $9.00 a week for room and board.

"In 1934, Burney Milligan of the Examiner began plugging us in his column, "The Best of the Batch." It drew the attention of the station manager. He pulled us off "The Outlaws" and put us on staff at $35 a week — each. More money than I'd ever dreamed of. We added Hugh and Carl and called ourselves "The Son's of the Pioneers" after kicking a few names around. Harry Hall, an announcer at KFWB came up with that name for us. Then we started getting requests for motion pictures. It was tough sleding, but I wouldn't trade anything in the world for those days — because it could even get worse with the situation the way it is today."

Roy Rogers and **Dale Evans** celebrated their 50th anniversary in show business. Appearing on a TV broadcast, they were honored with a special telegram from **President and Mrs. Ronald Reagan** congratulating them on their long successful career.

Roy Rogers and his dog Sam.

The ghostly bugle sounded taps for Roy Rogers' career in the 1950s when the studio refused to enter a clause in his contract that would allow residual payments. Sixty-seven of his movies went on TV without his permission.

"I couldn't agree to that," he said understandably, "it seemed TV was the future and they said I couldn't touch it. So I refused to re-sign."

He talks about his favorite movie sidekick, scene-stealing Gabby Hayes who shared in the adventures of "sixty pictures together." He tells you there were three "Champions," but only "one Trigger who played with me all through the movies and into TV until he died at the age of 18." And he shows you his priceless gun collection, points with pride to his favorite weapon.

"Another fellow and I owned the Aqua Sierra Gun Club and I was out there watching Clark Gable, Dick Crenna and Robert Stack shoot. Clark broke 11 out of 25 skeets and he came off the field steaming. "Does anybody wanna buy this gun?" So I grabbed it — gave him $650 for it. Grade model 12, all engraved. The next day I shot my first 25 straight with it. I've used it for the past 25 years," Rogers says as he polishes it proudly.

I don't have to work anymore — so I don't. We have about 300 Roy Rogers restaurants. Some in Youngstown, Ohio, 80 in greater Washington, D.C. 40 in greater New York, and Long Island. About 40 in Philadelphia. They are grouped because we have an outlet to furnish all the fresh food — hamburger, chicken, ectera. We had a franchise "E" when we first started in California and we made a lot of mistakes in contracts in early franchise and control. The fellow here wouldn't keep his places clean and live up to our menu and quality. It took us eight years to get rid of him. That's why we don't have any in California. But we are planning to open one here soon.

Back in the 30's Bob Hope and I started buying property and that's where we made the money we could keep. In the 40's and 50's I was in the 90% tax bracket so as a capital gains you didn't give up as much.

So now I do what I want to. I have 40 acres around my museum, all commercial and I can go downstairs and play Roy Rogers. I enjoy it and you meet people from all over. Meeting new people always perks me up.

Then, bottling some strong emotions, he quips, "As ol' Gabby would say . . . 'It's been a leetal mite enjoyable' and I'm still having fun." ★

Film clips from Roy Rogers Western Films

Wall Street Cowboy-1939.

The Ranger and the Lady-1940.

Colorado-1940 with Roy and Gabby Hayes.

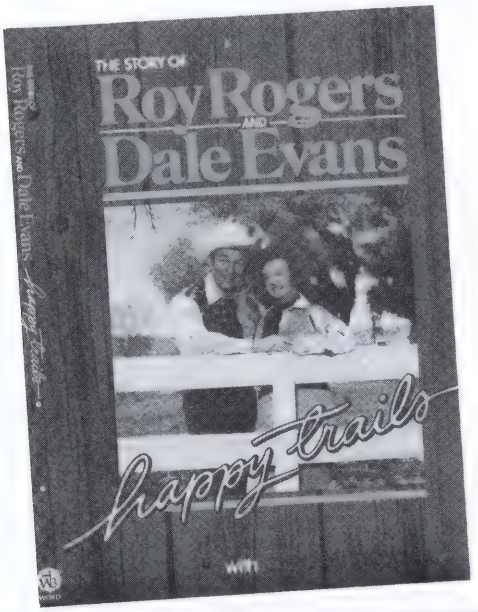
My Pal Trigger-1946.

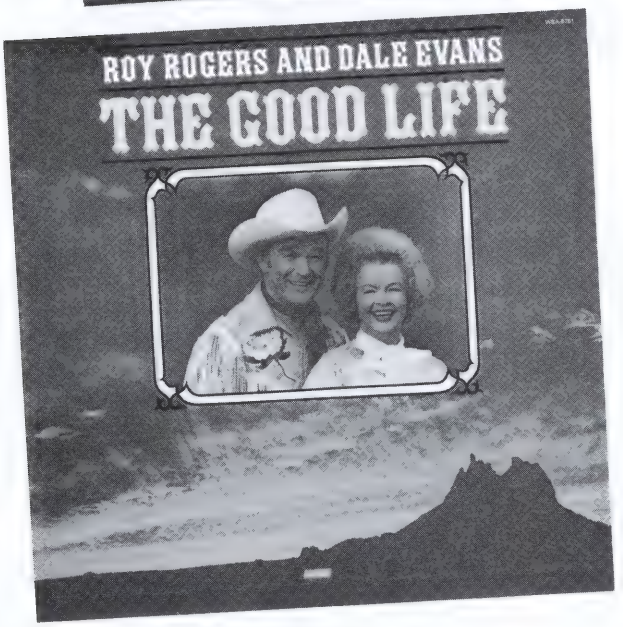
Roy Rogers, Dale Evans and **Paul Harvey** in Heldorado-1946.

Under California Stars-1948.

Roy Rogers and Dale Evans Museum

Roy Rogers and Dale Evans Museum, Victorville, California.





Record Albums and their recent book "The Story of Roy Rogers & Dale Evans' by Dale Evans are among the souvenirs at the Happy Trail Gift Shop. Write **Roy Rogers Museum,** 15650 Seneca, Victoriville, CA 92392. They will ship.

The Roy Rogers–Dale Evans famous Cowboy Museum, filled with Western memorabilia and mementos of their film career, is located in Victorville, California, near the freeway with easy access off the Palmdale Road.

Built of rough-hewn wood in the shape of an authentic frontier fort, the $500,000 structure is an impressive sight.

At the entrance to the fort is a two-story-tall statue of Roy Rogers' famous horse, Trigger, rearing on its hind legs to greet visitors. Oil portraits of the two stars and their family hang in the attractive lobby where admission tickets are sold.

Visitors can stroll at a leisurely pace past the many dozens of displays throughout the museum's more than 32,625 square feet of floor space. The displays, which provide a visual history of the famous couple's lives, are in protective glass booths arranged in loose chronological order along enclosed arcades.

Photos and memorabilia relate the story of Roy Rogers and Dale Evans, starting with their respective childhoods and leading to their lives together as one of the world's favorite celebrity couples. One of the most popular displays from the old museum is also here, the one containing the Rogers' horses, Trigger and Buttermilk, along with their dog, Bullet. Roy's famous dog Sam who recently "yodeled" on Merv Griffin's program is sometimes around the museum with his other dog Joey, a potential singer.

Other displays which are sure to draw attention from spectators include the Rogers' dining-room furniture made by actor George Montgomery, the $50,000 saddle inlaid with silver and gems, animal trophies from Roy Rogers' African safaris and the pair's wardrobes of fancy cowboy clothing.

In addition to the collections relating to the Rogers' lives, several other displays are sure to delight Western American history buffs. There are booths containing artifacts of early American pioneers and Indians, as well as specimens of North American wildlife.

Happy Trails gift shop with interesting souvenirs and memorabilia is located inside the Museum.

The Roy Rogers–Dale Evans Museum operates seven days a week between the hours of 9 a.m. and 5 p.m. Admission is $1.50 for adults, $1 for juniors (ages 12 through 18) and 50 cents for children.

(Admission subject to change.)

The Silent Stars

Famous Movie Horses

From the earliest Westerns, around 1900, to the horse operas of the 1950's, the same plot line drew the fans in multitudes; the mandatory triumph of virtue over evil. The audiences also admired the uncannily intelligent horses and chuckled over the folksy sidekicks. The horses were as famous as their owners.

Roy Rogers astride his performing Palomino wonder horse, Trigger-the smartest horse in the movies.-40's.

The Lone Ranger and **Silver** (Clayton Moore) with Tonto and his horse **"Scout."** (Jay Silverheels).

William Boyd who became famous as Hopalong Cassidy and **'Topper.'**

Wild Bill Elliot star of the 'Wild Bill Hickok' and 'Red Ryder' series with his horse **Thunder.**

Sunset "Kit" Carson, champion rodeo and film star and his horse **'Cactus'.**

Gene Autry and his wonder horse **'Champion'.**

Buck Jones with **'Silver'** and on left **Leo Carrillo.**

JOHN WAYNE—GREAT WESTERN HERO

How "The Duke" rated his fellow actors

The Duke's last written interview with Bill Kelly, three months before his death.

To those of us who personally observed his useless struggle against the inevitable during those final days, and those of us that enjoyed his personal friendship, will always be touched by his strength and compassion. Three months before his death, in what was to be his last "published" interview, I asked John Wayne to rate his fellow actors for me. Some may be disappointed, or even hurt, by what they are about to read. Many more will understandably be surprised.

It has been debated repeatedly who was the Duke's favorite leading lady. Confronted with this question, the Duke answered:

"Well, ah, I think Angie Dickinson is a hellofa girl. You know, anything that is good for the industry, that requires you to, you know — you do a lot of things that you really would like to avoid — but it's good for the industry, she always is there and always is pleasant. I think she's developed into a damn fine . . . ah . . . example for ah, — for the picture business. She sure makes a wonderful impression. Like her dignity and her decency and her dedication to our industry. In 1959 we made a picture together, ah . . . Rio Bravo, Howard Hawks. She left an impression on me that few other actresses have."

Surveying that long list of today's talented actors, The Duke was asked who he would pick as the greatest. Tapping his skull knowingly, he responded:

"That Redford fellow is good. Brando. Ah "Patton" — George Scott. But the best of the bunch is Garner — James Garner. He can play anything. Comedy, westerns, drama — you name it. Yeah, I'd have to say Garner is the best around today. He doesn't have to say anything — just make a face and you crack up."

During his best years John Wayne played with an awe-inspiring list of actors. Asked who he missed the most, he sat in stony silence for a moment. It was like watching a silent movie. Finally, he answered.

"John Ford and Ward Bond, naturally. Bruce Cabot — you know Bruce was really a hellofa guy! Ah — I appreciated him. Victor McLaglen, oh I loved Vic. Of course, pappy (John Ford), naturally I miss him. But I'll tell you who I miss more than anybody . . . that gave me *wonderful* fun and problems and everything else is — Jimmy Grant, James Edward Grant, the writer. Our two families were practically so close that we might as well have been living in the same house."

Asked who his favorite co-stars were, The Duke named, McLaglen, Mike Mazurki, Randy Scott, Cabot, Bond, Paul Fix, Strother Martin and Yakima Canutt, ". . . without a doubt the greatest stuntman that ever lived."

Among his biggest regrets were: That he never appeared in a picture with Gary Cooper ("I'd have loved to work with ol' Coop."); and that he probably wouldn't live to do a picture called *Beau John.*

Getting the Duke to name his favorite picture was like pulling an elephant out of a hat.

"You know, there were a lot of good ones. I have different movies for different reasons. *The Spoilers,* was one. *The Cowboys* with all them kids. *True Grit,* of course, *Green Berets, The Alamo. Red River.* How can you make a choice? But I liked *The Spoilers.*

How about enemies? "Do you have any enemies?" he was asked.

"Hell," the Duke responded. "I don't have an enemy in the world!" Then with a stroke of wisdom, added, "I've outlived them all." ***—Bill Kelly*** ★

John Wayne's Best Films

John Wayne in the Seventies was in his fifth decade of stardom — one of the last survivors of a dying breed; that dwindling race of cinema giants who lived and prospered years outside their time. Long after his contemporaries were dead, discreetly retired or even forgotten, Wayne was still a star so well-loved and globally famed that at press conferences even the hardest-bitten journalists and critics still queued for his autograph. As the years gathered about the creased face and massive frame his legend grew, fed by nostalgia for a kind of Western that may pass away when he himself disappears from the screen.

Wayne's sheer size and bulk (6 ft., 4 in. and 250 lbs.) is part of the secret of his power. He learned from a longtime colleague and friend, stuntman Yakima Canutt, to combine it with a low, flat voice which suggested latent strength.

By 1935, when the Mascot Picture Corporation became Republic Pictures, Wayne was their hardest-working horse opera star, making anything up to 12 films a year.

Of the 100 films he made before 1939, Wayne has said each was "lousier" than the last. "They could sell five reels of film with me riding a horse and that was that. You'd tell them what you were going to do, what you were doing and what you'd done." Some of them were shot in four days, starting before dawn and ending after sundown, with Wayne learning the next bit of dialogue while changing his clothes between takes. Wearing tall white hats with wavy brims, silk scarves and elaborately chased gun belts, he would leap onto a white horse (naturally named Duke) and cut the baddies off at the pass before collecting the heroine. "Were it not for John Ford's belief in me, I might still be playing cowboy sheriffs in third rate Westerns," Wayne said in 1939. Ford knew his protege's limitations and directed *Stagecoach* in a way that minimized them and brought out his strengths. The film, certainly one of the best Westerns ever made, not only elevated the Western to an art form through its sense of characterization and his orchestration of action sequences, it also established a screen persona for Wayne himself which he was to broaden but not significantly change for the next 10 years — the image of a man who did not need to flaunt his virility, chivalrous to women, tough to men, laconic, stoical, quietly sure of himself.

True Grit, 1969 — put Wayne on top of the box office and won him at last the Oscar for Best Actor. He accepted the award with tears in his eyes, softness being as much part of Wayne's make-up as his hard-bitten surface.

It was the plain, unvarnished quality of his presence on the screen that made him John Wayne the star instead of John Wayne the actor. "I play John Wayne in every part regardless of the character, and I've been doing okay, haven't I?" he said.

John Wayne Films:

Stagecoach (39) d. John Ford; with Claire Trevor, Thomas Mitchell, John Carradine. The Long Voyage Home (40) d. John Ford; with Thomas Mitchell, Wilfrid Lawson, Barry Fitzgerald. Fort Apache (48) left d. John Ford; with Henry Fonda, Victor McLaglen. Red River (48) d. Howard Hawks; with Montgomery Clift. She Wore A Yellow Ribbon (49) d. John Ford; with Joanne Dru, Victor McLaglen, Mildred Natwick.

John Wayne's Best Films:

Rio Grande (50) d. John Ford; with Maureen O'Hara, Victor McLaglen. The Quiet Man (52) d. John Ford; with Maureen O'Hara, Victor McLaglen, Mildred Natwick, Barry Fitzgerald. The Searchers (56) d. John Ford; with Natalie Wood, Jeffrey Hunter, Ward Bond. The Man Who Shot Liberty Valance (62) d. John Ford; with James Stewart, Lee Marvin. True Grit (69) right d. Henry Hathaway; with Kim Darby.

One of the last photos taken of **John Wayne,** Great Western film star.

John Wayne rides into the sunset in his award winning role "Rooster Cogburn."

John Wayne's first film "The Big Trail" made in 1932.

Sagebrush queens who helped their men

In the studios never-ending quest for aspiring starlets who possessed star potential, many began their careers opposite established Western heroes in traditional low-budget Westerns. Many of them outstaged the horse. Sometimes, the film factory star machine took over and working its magic, transformed the image of the sagebrush heroine into glamorous stars and million-dollar assets. Here are just a few Western heroines of a bygone era before they would leave behind their bonnets and gingham dresses and emerge stars.—*Kirk Crivello*

Ruth Roman earned her apprenticeship in Westerns like *Harmony Trail* (1944) with **Max Terhune** and **Ken Maynard.**

Ann Sheridan's throaty voice and 'The Oomph Girl' title gave her tremendous screen persona. She joined cowboy hero **Kermit Maynard** in *Red Blood of Courage* (1935).

Rita Hayworth's phenomenal mass appeal went unnoticed in *The Renegade Ranger* (1938) with **Ray Whitley, Tim Holt** and **George O'Brien.**

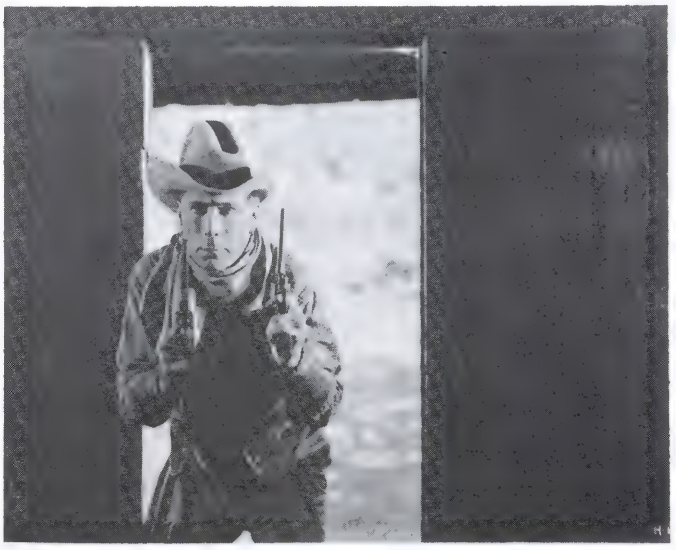
Ann Rutherford was Gene Autry's leading lady in four Republic Westerns before blossoming into a MGM star. With Smiley Burnette and Autry in *Comin Round the Mountain* (1936).

Famous Movie Films

The Western Classics

In the classic Screen shoot-em-up it was never a problem to distinguish hero from villain — and besides he usually wore a Star.

'Another redskin bit the dust' — a scene from John Ford's realistic Western **'Stage Coach'** starring **Tim Holt, John Wayne**-1939.



William S. Hart, famous movie gunman of the West in **"Tumbleweed"**-1925.

Cimarron, starring **Richard Dix** and **Irene Dunne** won an Academy Award.-RKO 1931.

'Butch Cassidy and The Sundance Kid'—starred **Robert Redford** and **Paul Newman**-1969.

The Wild Bunch, the most realistically violent film ever made—1968.

John Wayne as Rooster Cogburn in his Oscar award-winning performance in **Grit.** Paramount 1969.

The Popcorn Posse

By Bill Kelly

It must be established in the beginning that without the western movie, Hollywood would have succumbed to its death without even so much as a eulogy from George Jessel. And as time outraces us, it is becoming increasingly clear that "Tinsel Town" again needs the Great American Adventure to save it from bereavement. It was the western that put "Hollywoodland" on the map, and it was Hollywoodland that killed the western. John Wayne said Hollywood westerns were a victim of an overdose of lead. "They ground them out too fast, and too often," the Duke told this writer, "and they killed the westerns."

The actual lifespan of the Old Wild West lasted just about as long as the run of westerns on the silver screen—about 50 years.

Employing all the science within their massive cerebral plant, the Edison Company announced in 1898 that W.K.L. Dickson would direct the very first of the already overglamorized western features. It would be a tableau entitled *Cripple Creek Bar-Room,* and it would banner cowboys, dandies from the east, villains and barmaids.

The first western to tell a tale was *The Great Train Robbery,* directed by Edwin S. Porter in 1903. Ten minutes in length, it provided a never-to-be-satisfied desire for westerns and despite the primitive editing and unbeseeming techniques such as the sudden closeup of one villain, George Barnes, pointing his six-gun at the audience, the new medium had the patrons ducking under their seats with delight. The fight on top of the train, the final shootout, and other familiar ingredients made it a natural. Porter went on to direct other westerns, but he never could recapture the real and imaginary brilliance of his first film, which was made on a small layer of track on the Delaware and Lackawanna Railroad near Dover, New Jersey.

Hollywood needed one more element to insure the success of the remarkable western. They needed a star hero—or better yet, heroes. The first in the long line of these Popcorn Possemen was G.M. Anderson, who would thrivingly zoom to fame under the nom de plume of Bronco Billy. Max Aronson (his real name) couldn't act his way out of a vacant stare, in fact he couldn't even stay on a horse long enough to get on film, but no one else was available for the lead in a short subject called *Bronco Billy and the Baby*—so he was elected.

There weren't any ticker tape parades, but the picture—and Bronco Billy—were a great success.

For seven years Bronco Billy appeared in 500 one- and two-reelers, glorifying the frontier and leading the Popcorn Posse into a fantastic and romantic career that would reach its peak with Sam Peckinpah's *The Wild Bunch* (1968) and die in the torture chamber of cops and robbers after the stunning fadeout of *Butch Cassidy and the Sundance Kid* (1969).

It has always been a tender point with veterans that a rookie will someday come along and replace them in this productive life. So, not surprisingly, the distinguished career of "Bronco Billy" Anderson, which triggered the western movie vicissitude, faded like the suds in a bucket of beer, with the arrival of rambling rookie who was a mite faster on the draw. This hopeful could gallop faster and farther than Anderson (who died in California in 1971) and dredged far more money from the industry.

William S. Hart was born on December 6, 1870, in Newburgh, New York, and he died on June 23, 1946. Only Hart can truly be called the "King of the Popcorn Posse." He was the most impressive. Crouching behind a pair of six-shooters, this horse-faced hero came along when America needed him most. Although he began appearing in one-reelers in 1914, Hart quickly graduated to feature-length pictures and lasted until 1925, when he made his final epic, *Tumbleweeds,* which many historians believe was one of the finest films ever made.

If Hart can be called "King of the Popcorn Posse," then his replacement, Tom Mix, was rightfully crowned "Knight of the Prairies." Even those who recall Hart with moisture in their eyes must admit that Mix was by far the most popular western star to ever thunder across the screen, leaving the kiddies jumping up and down with excitement. Undeniably, Mix saved the westerns from self-destruction. He came along when Hart was beginning to bore the peasantry. Actually, Mix began his career in 1911, and had nearly a hundred one- and two-reelers by 1917, when Fox Studios made him an offer he couldn't refuse. Under Fox, Mix became an idol of millions, and between 1920 and 1928 he starred in 60 films.

Mix left Fox to make a series of flicks for FBO, but along came sound in 1929, and finding himself unable to make the transition, after a brief series with Universal and a serial with Mascot, Mix was put out to pasture. He toured with the Tom Mix Circus for a while, then, on October 12, 1940, he was killed in an automobile accident in Arizona. He was the greatest showman of them all. No hero figure would ever replace him in the Popcorn Posse.

On May 20, 1927, Charles A. Lindbergh was on his way! He had started his solo flight from New York to Paris. The never-to-be-again giants were in command of the land of tinsel dreams: Lasky, Zukor, Fox, Mayer, the Warner brothers and Laemmle. Babe Ruth was the hero of the age when he had hit 60 home runs for the New York Yankees and his batting average was now .356. Chicago was a battlefield, with Al Capone bullishly pulling the strings. Fat Calvin Coolidge was president.

The other and more important story is that the Popcorn Posse was involved in the creativeness that overshadowed all the aforementioned according to the bulk of the population. Like the Sioux and Cheyennes on that indelible, sultry June day in 1876 at Little Big Horn—they were gathering their ranks, and had enlisted such flashy, flamboyant poetic nobilities as Fred Thompson, Hal Taliaferro, Art Acord, Edmound Cobb, Buddy Roosevelt, Buffalo Bill, Jr., Bill Cody, Lane Chandler, and William Boyd, who made his western debut in Pathe's 1926 classic, *The Last Frontier.*

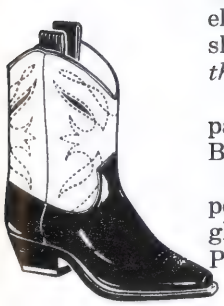
The serials were beginning to lose flavor, and the westerns were reducing the public to mere yawns. It was low tide, and what was quickly needed was a new cowboy hero who could lift the sagging spirits of the Saturday afternoon loafers.

Harry Carey, Hoot Gibson, Buck Jones and Ken Maynard appeared on the scene. They all rode horseflesh out of the depression into Fake City. But unfortunately they were just a bucket of bait for the day's fishing. The fans refused to nibble. Panic time. Money went funny and the little studios vanished down the manhole.

In 1929 Raoul Walsh turned out the biggest money-making motion picture of the year, a western called *In Old Arizona.* The leading man, Warner Baxter, won the Academy Award for the best actor for his performance as the Cisco Kid. This classic was quickly followed by the appearance of a newcomer, who would one day become one of the greatest cowboy stars of all time, Gary Cooper, who made *The Virginian.* In 1930, Raoul Walsh reappeared with *The Big Trail,* which was like Leonardo painting his kitchen, but nevertheless made audiences sit up and take notice of an uncultivated chap named Marion by his parents, dubbed "Duke" by his wellwishers, and who cheered himself on as John Wayne.

In 1931 eyebrows arched when a western won the Academy Award for the best picture. Edna Ferber's immortal bon ton *Cimarron,* starring Richard Dix and Irene Dunne, was a purse-snatcher for Hollywood. Along came another savior, who appeared in a film appropriately called *Lone Cowboy.* His name was Randolph Scott.

Tim McCoy, who was the posse's original globetrotter, was highly adept at the game of tag. He led the others on a merry chase for many



Rocky Cameron

Jay Silverheels as 'Tonto' and **Clayton Moore** as "The Lone Ranger" were almost superhuman screen idols.

Allen "Rocky" Lane became Red Ryder in 1945 when Bill Elliott vacated the popular series. Lane appeared in 125 films and retired in 1956.

Romance of the Rio Grande. **Chris Pin Martin** as Pancho and **Cesar Romero** as the Cisco Kid-20th Century-Fox 1941.

Bobby Blake played 'Little Beaver' in all 23 features and **Bill Elliott** was Red Ryder in 16 Red Ryder films produced by Republic in 1940.

Hoot Gibson,

The screen's last Pancho and Cisco Kid. **Leo Carrillo** and **Duncan Renaldo.** Scene from 'The Darling Caballero'-United Artists 1949.

years before Father Time finally caught up with him. He made a little ability go a long way. Tim started out as a technical director and Indian advisor for Paramount's *The Covered Wagon* (1923), did some stunting in the picture, and was still working in 1965 when he appeared in *Requiem for a Gunfighter.* He was the only western star on the sophisticated MGM roster, when he began his career with the Popcorn Posse. At one time McCoy commanded $4,000 a picture, and this was around 1936, when a buck was a buck. McCoy died at the age of 87, on January 29, 1978, in the Fort Huachuca Military Hospital, near Nogales, Arizona. He had appeared in 89 movies.

Along came Johnny Mack Brown and George O'Brien, and for a time they had a corner on the market of B westerns. Brown's best effort was in King Vidor's *Billy the Kid,* while O'Brien was roughing it at the time in the same rooming house where Gary Cooper was starving. O'Brien was in training to become a boxer under the guidance of Jack Dempsey's manager when Fox finally offered him a contract at $125 a week. He then talked a dispirited Cooper into hanging on a bit longer.

Movie theaters now offered the double feature. By 1936, most of the theaters threw in a night of bingo, free dishes, comic books, and amateur nights for good measure. The B's were born and the Saturday matinee recruiting tambourine summoned the western cowboy hero to reversion.

Mapping their battle plan, 19,000 theaters across the nation began clamoring for westerns! Thirty thousand theaters around the world took up the cry. RKO, Fox, and Warners quickly jumped on the bandwagon and turned out 84 westerns to meet the demand. By 1937 they were producing 131 "horse operas" and the programs were changed twice a week.

Eyeing the elevation of television, few western stars made it through B westerns into this commandment during the '40s. William "Hopalong Cassidy" Boyd was one who shifted successfully and he rapidly became the national idol of a new generation of Popcorn Posse fans.

Hopalong Cassidy was created by Clarence E. Mulford, a Brooklyn marriage license clerk who wrote a 6,000-word short story called *The Fight at Buckskin.* He sold it to *Outing* magazine for $90. Through cunning marketing and a wonderful voice, galloping to glory on "Topper," his pearl-white stallion and dressed in ink black from head to toe, the white-haired Hoppy grossed seven million dollars, and finally retired with a comfortable income in 1955. His last motion picture was in 1952 when he casually appeared in *The Greatest Show on Earth.*

Pop Sherman produced 54 Hopalong Cassidy westerns for Paramount over 10 years; then, visualizing the other side of the mountain, he switched to A westerns with top-notch cowboy luminaries like Joel McCrea. William Boyd, the last of the laughing practitioners, died on September 12, 1972, of Parkinson's disease, congestive heart failure and cancer in a Laguna Beach hospital.

Meanwhile back at the ranch. 1935. The peasantry had had enough shooting cowboys rammed down their gullet. Business fell off. It was time for another review.

Scaling Everest, Herbert J. Yates came forward to pull the sword from the rock. When Yates barked, the Statue of Liberty did a one-and-a-half somersault, causing people to exchange significant looks, when his name was mentioned.

Yates called in bills against Monogram, Liberty, and Mascot and merged the three operations into Republic Pictures—crowning himself chief head cracker. Under his steerage, the Popcorn Posse became more powerful than ever, expanding its achievements to unbelievable expectations. Yates had stopped the Johnstown flood with sandbags. His sandbags suggested something from the martial arts. The Kimberly Mine of talent: Gene Autry, John Wayne, Don "Red" Barry, "Wild Bill" Elliott, Bob Steele, Sunset Carson, Allan "Rocky" Lane, Bob Livingston, Johnny Mack Brown, Roy Rogers, the Lone Ranger, and Buster Crabbe.

It was Yates who came up with the idea of starring a horse with a cowboy. It proved to be a good idea and caused Bob Steele to remark to this writer one day: "I don't know why he [Yates] didn't match me up with a horse, I could have made more money." It was also Yates who invented the Singing Cowboy.

They were heroes of almost classical dimensions, from "Lash" LaRue to Joel McCrea. Whether they were speaking lines we had heard a million times or not, like . . . "Throw up your hands!" or "I wouldn't do that if I were you." Sooner or later they ALL joined the Popcorn Posse—how could they resist? And like good whiskey, they got better with age. John Wayne got better with age. Slim Pickens, Gregory Peck, Glenn Ford, James Stewart, Hank Fonda. Lee Marvin got better as he ripened.

They couldn't help it—they were all seized by a wave of sentimentality for the Old West. Strother Martin, Tom Tully, Robert Mitchum, John Carradine, Burt Lancaster, Kirk Douglas. Even James Cagney and Bogie rode with the Popcorn Posse—whoodda ever thought that?

When saddlesore Randolph Scott finished *Ride the High Country* (1961), he told Joel McCrea: "This is my last picture. I've had it. I want nothing more to do with it. I will never again appear in public as a celebrity and once more I don't even want to talk about it." He never did. Both he and McCrea retired from the Popcorn Posse and turned in their horse blankets.

During the "Ferocious Fifties" Randolph Scott took over leadership of the Popcorn Posse. Christened George Randolph Scott, he was born with a silver spoon, provided by a wealthy Virginia family of six children.

Scott's father provided him with a letter of introduction to Howard Hughes, which led to an extra job in a George O'Brien movie, which in turn led to a screen test for the lead in a Cecil B. DeMille western in 1929. Fellow extra Joel McCrea beat him out of the part. While studying acting at the Passadena Playhouse, Scott was hired as Gary Cooper's voice coach, and just when he was ready to throw in the towel he started receiving good reviews for a couple of B productions. He rented a house with Cary Grant and they became good pals and shared expenses during the guerrilla warfare days.

Today, he rejects movie offers because he is a wealthy man, and because he suffers from a hearing problem. He spends most of his time tending business and playing golf. His lone unpardonable sin is that he left the Popcorn Posse in doubtless trouble and headed for the "High Country" when we needed him most.

Gene Autry's hobby has always been collecting money, and he has made an exhaustive study of this craft. Encouraged by Will Rogers after he heard Autry strumming and singing in a telegraph office, Autry, after numerous setbacks, landed a job on a Tulsa radio show, then co-wrote (with Jimmy Long) a record that zoomed him to popularity and sold a million, "That Silver-Haired Daddy of Mine."

The Yates/Autry war began when Singin' Gene took off like a Texas gusher and the greenbacks came rolling in to Republic. Gene put the squeeze on the old movie tycoon for more lettuce. Yates was paying Gene a mere $5,000 a picture and at 10¢ admission, his films were keeping the pulse of Republic beating—and Gene knew it. But asking Yates for more money was roughly tantamount to asking Broadway Joe for his address book and/or to give up blondes.

Finally the bread and butter of Republic told Yates he would not so much as yodel in front of a camera unless he was promised the Dutchman's Mine. Yates refused to be drygulched. He put his antenna out for a new cowboy singer.

His cerebral trust informed him of

Bob Steel in "Outlaw Trail"-Monogram 1944.

The fearless **Buster Crabbe** in the 1943 Western "Blazing Frontier" with **Fuzzy St. John.**

Hoot Gibson skyrocketed to fame in 1921 with the help of his friend Harry Carey. Hoot died in 1962.

Linda Stirling and **Sunset Carson** in Santa Fe Saddlemates-Republic 1945.

Randolph Scott (Randolph Crane) gained a reputation as one of the screen's most outstanding Western heroes. He retired in 1965.

Chief Thundercloud

Robert Filmer, Joel Friedkin and **Charles Starrett** in **Phantom Valley.**

a young squirt who had been hanging out with the Sons of the Pioneers. A gawky kid from a place with the unlikely name of Duck Run, Ohio. Name of Leonard Slye. Slye had participated in a couple of flicks under the pseudonym of Dick Weston. Yates' counselors took a gander at Weston and advised the old skinflint to give Autry a raise, a new car, a house in the country and half ownership in the studio, if that's what it would take to get Autry to appear in front of the cameras. But Yates was the last practitioner of the old schoolhouse. If Autry was Attila-the-Hun, Yates was Frankenstein's monster. Tapping his skull knowingly, Yates changed Weston's name to Roy Rogers, gave him a horse named "Trigger," and in 1938 cast him in *Under the Western Stars.*

Rogers didn't establish his own identity until Absent Autry dropped out of the contest to join Uncle Sam's Army Air Corps in WW II. Republic then spent $250,000 a picture to assure Rogers the title of King of the Cowboys. Yates spent a fortune to make sure Roy's films were more extravagant than Autry's ever was. Yates' distaste for Gene was slightly shocking.

Home from the war in 1945, Gene found the door locked at Republic. With a wistful shrug he did what any red-blooded American—with a good attorney—would do: he sued Yates for his undergarments. Yates claimed that before Autry left, he had deliberately snoozed through his final westerns and the three years on his contract still left were spent in the service. Autry fumed. He backpacked it to Columbia, where he produced his own pictures and kept half the profits. He wrote 200 songs, sold over 40 million records and copped nine gold records.

In the early Fifties, Autry, like Hoppy, invaded the heavenly purlieus of the Tubetattler. Again Autry and Yates stepped into the ring. Yates, whose fondness for Gene wasn't heart-rending, refused to meet the cowboy halfway on the television rights to the old Republic films, which Autry claims would have made them both millions. But Autry never needed anybody to help fill his saddlebags. He promptly went out and invented his own made-for-TV company, Flying A Productions, and cranked out "The Gene Autry Show." Alas, a new generation of Popcorn Posse fans were glued to the boob tube.

By the time Johnny Mack Brown had died at the Motion Picture Country Home on November 14, 1974, and Ken Maynard had crossed the Great Divide in March of '73, the Popcorn Posse had long since undergone a drastic, undisciplined change. The Coop was gone, Ty Power, Gable, Alan Ladd, all past members of the posse. Autry's voice now sounded like a saw striking a rusty nail. Roy Rogers had stuffed "Trigger," and said that when he went, he wanted to be stuffed and mounted on top his horse.

Things just weren't the same as when Yates and the other catchpenny "Bellicose Biggies" were running the operation.

But Yates didn't own them all. One striking example was the "satellite" of Planet Cohn, the Durango Kid, Charles Starrett, who remained at Columbia for 17 years, and who took John Wayne's place after the Duke walked off the set and swore he would never again work for Humble Harry Cohn.

Starrett appeared in some 130 B westerns. He was listed by the Motion Picture Herald poll as one of the 10 top moneymakig stars from 1937 to 1952, except for 1943. He left the range in 1952 with *The Kid from Broken Gun.* A wealthy man at his retirement, he said his only regret was that he never achieved his goal of becoming a serious performer.

The freaker-outer was Oh Ceesco! Oh Pancho!

O. Henry's *The Cisco Kid* rode south of the border with a big ole white ten-gallon sombrero, atop his horse, "Diablo," with his sidekick Pancho, hunting down the bad guys, never accepting a dime for his efforts and making you wonder how he ever kept his horse in oats.

Warner Baxter was the very best of the actors who have portrayed Cisco. Others were Stan Dunn, Cesar Romero, Gilbert Roland and Duncan Renaldo. A western with a sprinkle of Robin Hood, this series became one of television's greatest hits, thanks to veteran director Lambert Hillyer, who pulled the strings. Of course, Duncan Renaldo, who played the part well into the Fifties, was a delight, as was Leo Carrillo, the guy who provided comic relief. But Renaldo was long overdue for a break—he had been a victim of gouging tactics for many moons.

Debarking upon this earthly paradise in the early twenties, Renaldo landed a role in the Harry Carey African adventure, *Trader Horn,* and was attending the gala premiere at Grauman's Chinese Theater when two husky plainclothesmen arrested him as an illegal immigrant and making false statements about his birthplace to obtain a passport. And for the next six years the Prince of Darkness haunted poor Duncan, like birthdays haunt an aging lady. Duncan was indicted by a grand jury, hauled into court, tossed in a slammer, convicted of perjury and sentenced to two years in a federal pen. He served 18 months on McNeil Island. Finally, in 1936 he was granted an unconditional Presidential pardon by FDR.

Bob Steele says the greatest cowboy to ever ride the Popcorn Posse was his pal, Hoot Gibson. Hoot was around when Howard Johnson had only two flavors.

He was a drifter, who stumbled upon fame when he became a stuntman for the movies. His was a rags-to-riches career that started in 1912 with *His Only Son,* and ended in 1960 with *Ocean's Eleven.* Actually it had ended long before that. It ended with the failure of his third marriage. When his third wife divorced him, Hoot carried a casket on his face, touring the circus, dabbling in real estate, and squandering his fortune. When he was as broke as a church mouse he became a greeter in a Las Vegas hotel.

Like Yak Canutt, Hoot won the title of All-Around Champion Cowboy at the annual roundup at Pendleton, Oregon. By the mid-20s Hoot was reaping in $14,500 per week, which was something more than oranges. But he was a big spender, and he loved speed. He raced fast cars, motorcycles and airplanes. In 1931 he won the National Air Races in his private craft, and in 1933 he flew a match race against Ken Maynard at the Los Angeles Municipal Airport. Gibson's plane crashed, and a badly banged-up Hoot told reporters from a hospital bed, "You can't kill ol' Hoot!"

By the time of his death in 1962 at the Motion Picture Country Home, Hoot had gone through $6 million. Only John Ford, his ol' pal from the old days, would give him work, and one of his last flicks was with Ford, *The Horse Soldiers,* in 1959.

Buck Jones, Raymond Hatton, and Tim McCoy were the Rough Riders. The series died a premature death when Jones was burned alive in the tragic Coconut Grove fire. He died on November 30, 1942. Eight films were made during the 1941-42 seasons—all real audience pleasers. Whenever Jones was pushed to the brink of fighting mad he would pop a stick of bubble gum into his mouth and say, "Let's go, Rough Riders!" This always brought on an enthusiastic roar from the front row kiddies.

There were other impressive groups. But the greatest, bigger-than-life, the most famous, never-to-be-again group, was the Three Mesquiteers.

Robert Livingston was Stoney, Ray Corrigan was Tucson, and Max Terhune was Lullaby. Max with his dummy Elmer, provided the comedy in the 16 pictures that Republic turned out over a two-year period. In the tenth tableau, *Trigger Trio,* Ralph Byrd replaced an ailing Bob Livingston, but aside from that, the trio remained intact and became Republic's biggest asset.

Continued on page 31

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Alan Ladd & His Legacy/cover. Photos & stories. Keyhole Portraits Ladd, Veronica Lake. Madeleine Carroll, Recluse in Spain. Queen of the Fans. David Niven's 89th Film. Patricia Morrison career/interview.

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"The Comedians"/mural from old Pantages Theatre, Hollywood. All the great comedians—Chaplin, Laurel & Hardy, Buster Keaton, Ben Turpin, Hope, etc. Treasury of hard to find photos.

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Jack Oakie Tribute to a great performer and comedian. 32-page souvenir edition presented as souvenir at Pickfair. Stories by Jack's friends. Hal Kanter, Seymour Jacobs, Alice Faye, Dale Olson, Charles Parker, Lee Graham. Rosemary Awards for Silent Stars. Movieeel. Disney's Top Animators.

NOVEMBER 1978—
Vol. 12, No. 9
The Hollywood Rebels. ***Montgomery Clift-Liz Taylor***/cover. Excerpts & stories from autobiographies. Brando interview & Cauliflower Alley Heroes. Lana Turner Interview. The New "Bs." James Whitmore.

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Shirley Temple. Her films, her fan club. Storybook Photo Memories. Movie Moppets of Yesteryear. Marie Dressler. Frances Drake. Pat Buttram. ANTA Astaire Awards. Ultimate Movie Quiz.

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The eternal ***Marlene Dietrich.*** Kim Novak—Collectors Photos. Frank Capra, Director Series. Judy Garland Auction Memorabilia. Golden Era of Radio & TV. Edward G. Robinson Collection. The Thalians & more.

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Katharine Hepburn & Spencer Tracy, A Quarter Century of Togetherness. A Visit With William Powell. Loy. & Powell—Then & Now. Hollywood's Great Romantic Teams. Eleanor Parker—Above & Beyond. Golden Era Radio & TV—Pictorial.

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Humphrey Bogart & Lauren Bacall. The Bogie Cult. Excerpts, Bacall's new book, "By Myself." The Warner Stars—50 Years. Fate Warner Actresses. Kay Francis Ann Sheridan. Shirley Temple Today. Warner USC Tribute. Summer Preview—So. Calif. Amusement Attractions.

AUGUST 1979—Vol. 13, No. 4
Tyrone Power. The Secret Life of Tyrone, A Dedicated Artist. Gina Lolobrigida's 2nd Career. Groucho—"I Must Be Going." Sophia Loren—Life and Loves review. Mary Pickford Memorabilia. Lillian Gish Honored. Kendall's Movie-Script Life. Hanover St. Bash. Story of Evelyn Keyes. John Wayne Tribute.

SEPTEMBER 1979—Vol. 13, No. 5
Sinatra & Gene Kelly. The legendary Song & Dance Men. Born to Dance Memory Portfolio. Ann Miller—"I Danced with Astaire." Out of the Chorus Line. Scrapbook Unpublished Photos '30s & '40s (Song and Dance Men). My Fair Lady (Audrey Hepburn) Returns to Screen. Portraits—Chevalier, Dick Powell. Early Musical Gems. Historic Theatre Renaissance.

OCTOBER 1979
Vol. 13, No. 6
Ava Gardner - beauty in exile. Her own Carolina museum, yesterday & today photos, James Mason, Frank Capra Jr., Van Johnson-the good old days are today, Rod Taylor, Jodi Gilbert, Angela Greene, Dick Foran, Starring Power, Massey, Flynn, Sanders, TV and Radios Golden era photos, biogs.

NOVEMBER 1979 Vol. 13, No. 7
MGM "More stars than there are in heaven" also 40th Anniversary ***Wizard of Oz collectors special,*** The Wizardary of Oz, Judy's Journey to Oz, loaded with photos. MGM Movie Classics, rare stills. The MGM Look, MGM Girls, "Goodbye Nostalgia" Powell, Reynolds, Cyd Charisse, Ann Miller, and Van Johnson's love affair with the fans, Jean Harlow, James Stewart, Robert Taylor, Robert Montomgery.

DECEMBER 1979 Vol. 13, No. 8
Deanna Durbin Holiday cover, the star who traded fame for obscurity, Yesterdays Teenagers & photos, Holiday Memories pictorial, Britain's favorites, Bebe Daniels and Ben Lyon, Joan Blondell remembers, Rita Quigley, Jean Seberg, a restless heart, Stars and their pets, oldtime photos, The Thalians party, Tony Curtis, "the sweet smell of success," Last hurrah for Gracie Fields.

FEBRUARY 1980 Vol. 13, No. 9
Laurence Olivier & Vivien Leigh cover, features, photos. Marilyn Monroe's amazing twin, Jane Powell, Queen of Roadshows, Jeanne Crain's $30,000 collection, Collectors Guide & Movie Clip collection, Zooful of Animals (famous animal stars) Films Hedy Lamarr, Selena Royale, Rocky Horror Cult Show. Cinema Chat-50 yrs. ago.

MARCH 1980 Volume 13, No 10.
Errol Flynn, the Swashbuckler, career photos, Lost Horizons returns-SRO, Joseph Cotten, Lex Barker, Hermione Gingold, Golden Globe Awards, King of the B's—Cowboy stars, Heroines of the Sagebrush — Cowgirl stars, Collecting section/ Posters, etc. Sally Rand, Stars and their Pets.

APRIL 1980 Volume 13, No. 11
Rock Hudson, Doris Day classic love scene cover, Rock-The American Hero, Doris Day, The Sunshine Girl/photos. Marvelous Myrna Loy, Great Hollywood Love Scenes/famous star photos, Collecting Books, Press Books, Magazines, Guide Leading ladies silent screen, Jetta Goudal's Rosemary Award, Lillian Gish, Anne Jeffreys, HSM at Cannes Festival.

MAY 1980 Vol. 13, No. 12
Lana Turner, Marilyn Monroe, Betty Grable & Mae West — four gorgeous blondes. A tribute to Hollywood's blondes. Lana Turner her life, loves. Why blondes have more fun in Hollywood. AFI Tribute to James Stewart/photos. Decline fall of love goddess! Classic comic book collectors, etc. Raymond Burr Collection, Hollywood Classic Love Scenes. Claire Trevor, Penny Singleton.

JUNE 1980 Volume 14, No. 1
Liza Minnelli "Cabaret" cover. What happened to Liza's movie career? Steve McQueen, Super Star, Cornell Wilde Story, Shirley Temple & Errol Flynn collector stories, Movie History section: When titles explained everything. Silents to talkies, How star system was built, Rare photos Thirties, Hollywood Memorial Park where early stars rest.

AUGUST 1980 Vol. 14, No. 2
Susan Hayward Special Tribute, The Rebellious Redhead, A Star's Star, "The Lost Moment" — "I'll Cry Tomorrow", Montage photos Susan . . . Legend of Lone Ranger, Victor Mature, Alec Guiness, Mary McCarty, Lillian Roth, Hildergarde, Marion Davies Museum, Collections section, — Debbie Reynolds, HSM's are valuable, etc.

SEPTEMBER 1980 Vol. 14, No. 3
Gary Cooper — The man who was eternal "Coop". Biographs, Deborah Kerr, Bea Lillie interviews, Jean Peters, the reluctant star, DeWitt Bodeen, writer series, Neil Hamilton Today, Sinatra Benefit, Barbara Britton, Jon Hall, Movie Collecting — Radio Program Addict, Movie Star Dolls & more.

OCTOBER 1980 Vol. 14, No. 4
SOPHIA LOREN. That fabulous face. Comments on co-stars, photos from TV show, 3 pages famous pin-up stars, Sugar Babies in Hollywood, David Niven, Hollywood's Forgotten Daughters, Film Fan Quiz, Films of June Haver, Darla Hood, Gale Robbins, Collection's Section. "Scarlett Fever," Movie Museum, Value of Memorabilia.

NOVEMBER 1980 Vol 14, No. 5
Special tribute to Barbara Stanwyck. Rare interview. Silver-haired glamour girl's portrait gallery of memorable performances.

DECEMBER 1980 Vol 14, No. 6
Holiday cover of 20 stars in full color. Hollywood, givingest town in USA. Priceless Holiday pictorial memories. Famous Holiday Magazine covers of years gone by. Stars collections and cards. Salute to Lena Horne . . . Gene Tierney, star re-born . . . Rosemary DeCamp. Collection stories. Collector's section.

FEBRUARY 1981 Vol. 14, No. 7
4 STAR COVER: Kim Novak, Liz Taylor, Hedy Lamarr and Katharine Hepburn, Kim's Double Life/Interview, Hepburn interview. Pictorial "The Mirror Crack'd." Hedy LaMarr — the Heavenly Body, George Cukor, Iris Meredith, Davenport, Palace of Dreams, Collector features-George Montgomery, Audie Murphy and more.

MARCH 1981 Vol. 14, No. 8
RONALD REAGAN COVER: the actor who became President. Collector photos from his and Nancy Davis' film careers. Alexis Smith, the girl who has it altogether. Versatile Eve Arden, Nancy Carroll portrait, Eleanor Powell remembers, The Bewitching Ms. Turner (Lana), Finch, Bloody Finch, Tribute to Mae West, Rosemary La Planche, Unique Movie Collectibles.

CORRECTION: Due to a typographical error, Vol. 13, No. 10 is the Errol Flynn cover issue. Vol. 13, No. 11, Doris Day and Rock Hudson cover, Vol. 13, No. 12, Lana Turner, Marilyn Monroe, Betty Grable & Mae West cover.

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"Lash" LaRue, always in black.

Pride of the Plains featured **Smiley Burnette** and **Bob Livingston**-Republic 1943.

Don "Red" Barry was voted one of the top ten cowboys from 1942-45. He was famous as Red Ryder and later turned character actor before his death.

John Wayne and **Johnny Mack Brown** a Western hero deluxe in the thirties.

Sunset Carson (Michael Harrison) won the title of Champion All-around cowboy at Buenos Aires in 1941. He made his screen debut in 1943 after being discovered by Tom Mix. ***Photo taken by Bill Kelly in 1981.***

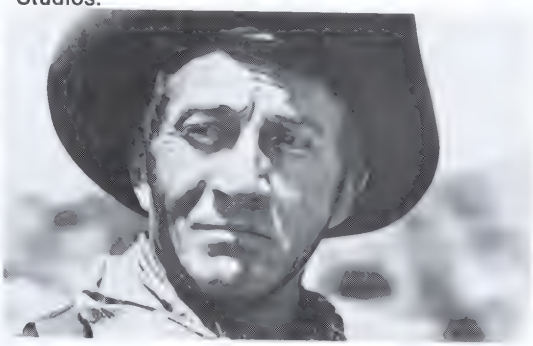
Harry Carey and **Bob Steele** in a scene from Powdersmoke Range'-RKO 1935.

Audie Murphy with his horse **Flying John.**

Tom Mix and his famous horse **Tony.**

Tex Ritter

William Farnum from his early days at Universal Studios.



Paul Fix appeared in over 400 Westerns and was hired to teach **John Wayne** to act.

Charles 'Buck' Jones who appeared in many John Ford films in the early 20's.

Bob Steele

William Boyd-Hopalong Cassidy.

William Surrey Hart who died in 1946 is recalled by many film critics as one of the great cowboy stars of all times.

JACK OAKIE: A JOLLY COWBOY

By Lee Graham

The Texas Rangers with Fred MacMurray, Jack Oakie, Jean Parker, Lloyd Nolan was directed by King Vidor. A Paramount Picture-1936.

Film buffs know that Oakie was indeed a Jack-Of-All-Trades — song and dance man, comic of rare ability and versatile actor. But he is seldom thought of as a Western star.

Surprisingly, Oakie was on hand for a number of oaters. It started with his second film, "Sin Town," Pathe Studios' "great epic of the West," in which Jack played, logically, a Westerner. The year was 1927 and the film was a silent. The female star was Elinor Fair who had married William Boyd a few months earlier just after they co-starred in "The Volga Boatman." That's right, the same Boyd who, almost a decade later, became idolized as the unrivalled master of the frontier, Hopalong Cassidy.

Well, Boyd was on the set often visiting his bride. On one occasion the cameraman let him crank the camera. During their long friendship Oakie and Boyd often recalled the night Boyd photographed one of the most eventful, and almost fatal, nights of Oakie's life. For full details on this exciting evening read "Jack Oakie's Double Takes," published by Strawberry Hill Press.

Oakie's next venture into the Western field came four years later. By this time Paramount realized what a special breed of laugh-maker the studio had in Oakie and his roles seemed to be never ending. When the studio was filming a "spoof" on Westerns, "Dude Ranch," Oakie was assigned a top role along with famous child star of the early Thirties, Mitzi Green, and newlyweds June Collyer and Stuart Erwin who would remain Oakie's close friends until they died in the late Sixties.

Four more years and Oakie was up to his old scene stealing tricks in what has been called "a snow Western," better known as "Call of the Wild." In this one he played Clark Gable's bearded buddy and gave one of his best performances proving to be as adroit at drama as comedy.

The following year, 1936, found Oakie in a classic Western, "The Texas Rangers," which would be his last film at Paramount until "The Rat Race" in 1960. Jack once told me how the studio wanted Gary Cooper for the romantic lead in "Texas Rangers." However, Coop had worked with Oakie in "If I Had A Million," in which Jack stole all their scenes together, so the strong silent star was not anxious to give Oakie another chance at walking off with another film they made together. Sooo, Paramount assigned the role to Fred MacMurray (his first Western) whose booming career was just getting started. MacMurray still tells the story of how he tried unsuccessfully to outwit Jack in that one. If you want the full story you can get it in "Jack Oakie's Double Takes," one of the most informative books on Hollywood every written.

Although "The Texas Rangers" is regarded as Jack's most famous role in Westerns, it was not his last. In the Forties and Fifties he continued as the jovial cowboy in such films as "Northwest Stampede," "Tomahawk" and "The Wonderful Country."

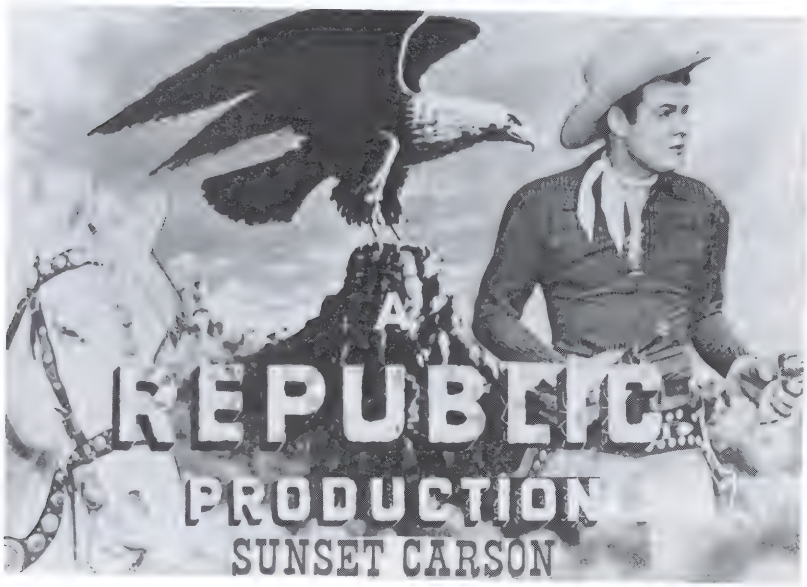
There seemed to be nothing Oakie couldn't do. And that's why, in the hearts of friends and fans alike, he'll always be unforgettable. ★

The remarkable Sunset Carson

Champion rodeo star, trick rider, sharpshooter and world traveler—6 ft., 6 in. in the saddle.

We tried to keep up with Garden Grove's **Sunset Carson** but our steed fell down in a dead faint from exhaustion and we had to carry him back to the Deadline Corral.

When the posse took up the chase agin, they were told thar hunk of rope-spinnin', gun-totin', range-roven' 6'6" Sureshot wint thet a-way — in search of a needy cause. When he heard we wanted to *plug him,* Sunset showed up for the showdown, and us being peaceful like — we explained we wuz looking for an interview, not trouble. Sunset holstered his irons and we all giddapped to the nearest chuck wagon.



Those nearing Social Security may recall him as Sunset Kit Carson. He was born Michael Harrison on Nov. 12, 1925 in Gracemont, Okla. He began his riding career at the age of two years and had competed in more than 40 rodeos before the age of 12. At the age of 9 he was milking 14 head of cows before riding 5½ miles to school. After classes he broke wild broncs at 50¢ a head for a neighboring rancher.

By age 15 he had won two all-around world championship rodeos in South America. In 1938 he received his initiation into the art of sharpshooting by loading Tom Mix's guns while he was a trick rider for the Tom Mix Circus. Since then, Sunset has shot over 3½ million shells while performing his own pistol and rifle trick shooting act — in which volunteers from the audience bravely let him shoot balloons and cigarettes from their hands and mouths with live ammunition.

In 1952-53, with a fan club membership of 20,000,000 he was chosen the world's best sharpshooter. In 1960 a combined vote of circuits and independent exhibitors named him one of the top ten Western stars for a *Fame* magazine poll.

Still active, Sunset will soon appear in a new film called, *Lone Star Girls.* But whenever he hears of a needy cause, especially for retarded, crippled or orphaned children, he straps on his hawgleg, dons his best Stet-

Sunset "Kit" Carson starring in El Paso.

Televised **'Mock Wedding'** took place Feb. 21st, 1981 at Hollywood National Studio. Real wedding will follow sometime this year. From left: Alice Baltzer (bride) Steve Carson (groom) Tenaya, Joann Rainbow, Iron Eyes Cody (best man).

son, and kicks dust. Known as America's best dressed cowboy, on occasions he flashes those horse-shoe diamond studded rings presented to him by the King of Siam's daughter for having entertained the Siamese royal family and for having devoted so much energy to charitable causes.

The husband of Jean, and father of Michael, Anne and Susan Carson, Sunset is one of five cowboys elected to the Circus Hall of Fame in Baraboo, Wis. along with Tim McCoy, Buck Jones, Ken Manyard and Tom Mix. He is also in the Western Hall of Fame in Wisconsin and Kentucky.

With a soft spot for kids, Sunset globe-trotted the world five times with his act, giving benefits in Europe and the Far East. He has been received by more famous statesmen and leading citizens in various countries than any of his peers. Impressed by his gun skill and expert horsemanship, Lou Grey of Republic Pictures, signed him to a interminable contract to star in Western pictures.

His rapid rise from *Stage Door Canteen* (1943), to hero of 68 hoss-operas and 100 TV thrillers, is truly remarkable. Sharing the spotlight with him was his wonder horses, *Cactus* (obtained from his pal Buck Jones), and in later years, *Cactus Jr.*

Sunset was an ideal hero for the standard saddleburners at RKO, Rko Pathe, Warner Bros., Republic and Astor. And he has the distinction of being the only cowboy to play the Steele Pier, Atlantic City, since Tom Mix.

We have enormous admiration for Sunset Carson, because, whatever his talent, whatever his fame, whatever his schedule, he has not yet ascended to that exalted point where he stopped working for a needy cause. ★

—Bill Kelly

POPCORN POSSE

Continued

A wild young lady named Rita Cansino captured the heart of Stoney in *Hit the Saddle* and was about to throw a rope on him when Tucson came to the rescue. Later she changed her name to Hayworth and danced her way to screen stardom.

It was during the Trail Blazers films that it was noticeable that Ken Maynard and Hoot Gibson were beginning to lose their shaken supporters. After all, they had been around since the Big Dipper was a drinking cup. Battling Bob Steele provided most of the action and carried the two "old-timers" long enough. Maynard dropped out, but old Hoot wouldn't give up. He talked Steele into looking up Chief Thundercloud who had played Tonto in the two Lone Ranger serials. Hoot and Bob suspected that the chief was trying to get even with them for what the government did to the Indians, so they dropped the Trail Blazers tag and finished out their time at Monogram, remaining lifelong pals until Hoot's death on August 23, 1962.

A prime contender for the most pleasing western star was John Charles "Tim" Holt, Jr. He had uncommon ability.

Tim Holt was widely acclaimed for his performances in *Stagecoach* ('39), *Magnificent Ambersons* ('42), and *The Treasure of Sierra Madre* ('48). He was an Oscar nominee for Best Supporting Actor, but lost out to co-player Walter Huston. Yet, young Holt settled comfortably into the western niche, and although he was never a threat to Autry or Hoppy, under the RKO banner he received more mail than any other actor on the lot.

Tim's father, Jack Holt, had been a top-flight western star for three decades, and his young sister, Jennifer Holt, was a major asset to western films in the fuss-budget Forties. By the time his best film hit the theaters Tim was off the screen and in the Air Force, and by the time he returned he was smoked herring.

In 1959 Tim Holt left Hollywood and settled on a 1,400-acre ranch near Oklahoma City. He went into the construction business and built numerous homes in that area. In the Sixties he did a small acting venture in a segment of "The Virginian." In 1971 he made an effort in a flop called *This Stuff'll Kill Ya!* The title was sibyllic, because Holt suffered from what doctors thought was a heart attack. It was later discovered he had brain cancer. He died on February 15, 1973.

Even Bob Mitchum got his start with the Popcorn Posse. He was cast as a heavy in the Hopalong Cassidy westerns. Just one of the boys. After an avalanche of mail, Bob was quickly moved up as one of the good guys and after the studio found he was doing a little scene stealing they took him out of the westerns and put him in small roles in big productions. The rest is history. The same thing happened to Clark Gable, who also started in Cassidy's westerns.

Richard Dix, the iron-jaw matinee idol of the silent screen who was even more successful during the early talkies, never buried his loot with the other possemen; meaning that Dix appeared only in class A westerns, and never in a low-budget film. The only posseman to make that claim.

In *Badlands of Dakota* ('41) he excelled as the greatest Wild Bill Hickok (yes, better than Cooper) of them all. In 1927 Dix was Paramount's top moneymaking star, earning $4,500 weekly salary. In 1930 he starred in one of the best all-around westerns of the early sound era, Edna Ferber's *Cimarron.* In the later Forties, with a series of heart attacks plaguing him, Dix was forced to abandon the rugged outdoors in favor of a detective series based on the radio show, "The Whistler." On September 20, 1949, he died leaving an estate of over $2 million.

Bob Steele was there first. He was the son of director Robert North Bradbury. As a teenager he appeared with his twin brother in a series of short subjects, filmed by his dad and released by Pathe in the early '20s as *The Adventures of Bill and Bob.*

Steele was not only one of the very first Popcorn Possemen, but he was also one of the finest action stars of his time. Immediately recognizable with his flowing mop of dark curly hair, Steele, although small of stature, was the best rider, the hardest fighter and fastest draw of the hit-and-miss westerns.

Audie Murphy was the greatest soldier who ever lived. When his handsome, innocent face appeared on the cover of *Life* magazine, surrounded by all his medals, the moguls threw a net over him and carted him to Fantasy Factory where they tossed him into the Popcorn Posse.

After about 40 films, and netting $2 million, Murphy was tossed aside like a worn doormat. Poor Audie, he thought it would last forever. He was as poor as a church mouse. An unpardonable sin in Hollywood.

The world's greatest soldier was killed on May 30, 1971, along with three questionable Teamster Union boys, when the small aircraft in which they were passengers slammed into Brushy Mountain near Roanoke. The most publicized American battle hero never had learned to cope with Fake City. He was, in truth, a tormented product of the war who slept with a loaded gun under his pillow, waiting for the Germans he killed to come after him. He was a pretty good actor, and most of his pictures were good. And, ironically, his last film, made in 1971, was aptly called *A Time for Dying.*

With Sam Peckinpah's *The Wild Bunch* (1968), which was something approximating indispensability, the remaining members of the Popcorn Posse shook their heads in disbelief and rode off into Lee Van Cleef/Clint Eastwood country and Spaghetti-land. It was the most realistically violent film ever put before the peasant pilgrimage. And the irony of it all is that without even suspecting it, Peckinpah may have written the epitaph of the Popcorn Posse by telling the story of the pain of a growing old bunch of cowboys in a changing society. ☆

Famous Western Museums

Cowboy Hall of Fame

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Cowboy Hall of Fame, Oklahoma City

Over 30 million in outstanding Western Art at the National Cowboy Hall of Fame, Oklahoma City.

Time only changes the outside of things. It scars the rock and snarls the tree but the heart inside is the same.... Your body is here in a highly civilized land but your heart lives on the back trails that are grass grown and plowed under.
—Charles M. Russell

Chester A. Reynolds, a Kansas City business executive, had something like the Russell quote in mind when he founded the National Cowboy Hall of Fame and Heritage Center just outside the hard perimeters of Oklahoma City, Oklahoma. Crowning Persimmon Hill, the 37-acre complex is devoted to known and unknown cowboys who once rode the western trails —and includes the Indian, sod-buster, sheepherder and even the movie cowboy.

Filled with the works of Charles M. Russell, Olaf Seltzer, Charles Scheyvogel, W.R. Leigh, and Albert Bierstadt, the Center's Great Western Art exhibit is something to behold. Value of the art collection is in excess of $20 million. These artists and others knew the old west first-hand, and they give modern Americans a glimpse backwards into that now dim time when the west was young and robust.

There are several halls of recognition in the Cowboy Hall of Fame, and one of the most interesting is the **Hall of Great Western Performers.** Enshrined here are Gene Autry, Tom Mix, Gary Cooper, Joel McCrea, Walter Brennan, Jimmy Stewart and "Miss Kitty," Amanda Blake of TV's "Gunsmoke" fame, among others.

Of course the cowboy philosopher, Will Rogers, is there, and his humor seems to crop up in various places throughout the building,

Seen by over 350,000 visitors each year, the Cowboy Hall of Fame is a wonderful showcase of the hardy men and women who once peopled the west and fought for its riches, lands and empty spaces.

The **Rodeo Hall of Fame** honors outstanding cowboy and cowgirl competitors in rodeo.

West of Yesterday Gallery can be shared and enjoyed by visitors of every age. Grandparents can describe how it was in their day and children can see and experience the Old West for themselves. Located on the lower level of the Cowboy Hall of Fame are life-sized exhibits of the Old West complete with sound effects. The history of the west unfolds in sequence as the visitor walks through an Indian village scene, a Mountain Man, and beaver dam. Gold is mined in one display complete with running water and a walk-through cave. The cook prepares a meal in the authentic chuckwagon from the Matador Ranch in Texas. The Concord stagecoach waits with horses hitched up while the marshal looks on. There is a real sod house that visitors may enter and a typical sheepherder's wagon from Montana. The Silver Dollar Saloon houses one of the country's largest nickelodeon collections— . A boardwalk leads the visitor through a typical old western town with livery stable, blacksmith shop, Stockyard Inn, gun shop, saddle shop, lawyer's office, doctor's office. Also Silver World newspaper, Osborn's Photo Studio, General Store, and chapel.

Anyone interested in film stars should make a special effort when compiling travel plans to visit this shrine of history. It can be seen from Highway 66, in Oklahoma City, and is open seven days a week, 9:30 a.m. to 5:30 p.m., Memorial Day through Labor Day, and 8:30 a.m. to 6 p.m. the rest of the year. (Admission charge $2. Children $1 [6-12 years]; pre-school, no charge.) ☆

Gary Cooper's famous Saddle. Cowboy Hall of Fame, Oklahoma City.

FAMOUS STAR — "Miss Kitty" of "Gunsmoke" in this revealing portrait by Bettina Steinke, of actress Amanda Blake is in the Cowboy Hall of Fame.

Colonel Tim McCoy helped John Wayne gain better roles in some of his pictures, and Wayne never forgot the favor. McCoy lived for years in Nogales, Arizona.

All of these famous paintings may be seen at the National Cowboy Hall of Fame in Oklahoma City.

KEYHOLE *Portraits*

By Harriet Parsons

Joel McCrea in 1936
Gene Autry in 1940

"The First Texan" starred **Joe McCrea** with Felicia Farr and Jeff Morrow.

Joel McCrea and **Barbara Hale** are co-starred in the Universal- International Technicolor western "Lone Hand"-1953.

Gene Autry-the cowboy Horatio Alger and now a multimillionaire with vast entertainment and resort holdings made 94 films. He has also sold close to forty million records, nine of them golden records.

Many movie suns have sunk into the purple sage since **Autry** was our pioneer singing cowboy.

As a kid **Joel McCrea** had two ambitions . . . he wanted to be a movie star . . . and he wanted to be a cowboy . . . today he's both . . . one of Hollywood's most popular young actors . . . he's under long term contract to Samuel Goldwyn . . . and his leisure time . . . (what there is of it) . . . is spent on his 1000-acre cattle ranch . . . 60 miles from the studio . . . there he rides range with his cowhands . . . relaxes by going in for hard physical labor . . . his love of the range is understandable . . . maternal grandpa Albert Whipple came West with the 49ers in a covered wagon . . . established San Francisco's first hotel . . . paternal grandpa Major John McCrea was also a California pioneer . . . helped General Phineas Banning fight Apache Indians . . . Joel is a true Southland blueblood . . . born and bred in California . . . grew up in Hollywood . . . yearning to be another Bill Hart . . . attended Hollywood High . . . and Pomona College . . . where he studied public speaking . . . elocution . . . drama . . . played the lead in a college dramatic show . . . opposite director Sam Wood's daughter . . . Wood attended the performance . . . was impressed by Joel . . . and started him on his movie career . . . followed two years of intense training doing bits and stock parts . . . then his first important role in "The Jazz Age" . . . plugged along as a leading man for several years . . . says he did practically nothing but stand around and wait to kiss the star at the proper moment . . . got his real break at last . . . opposite Miriam Hopkins in "The Poor Little Rich Girl" . . . Hollywood sat up and took notice of Joel . . . then came "Private Worlds" . . . which cinched his "arrival" . . . and got him a lucrative contract with Goldwyn . . . today every major studio is trying to borrow him . . . was recently loaned to Columbia for "Adventure in Manhattan" . . . and is now at 20th Century Fox co-starring with Barbara Stanwyck in "Banjo On My Knee" . . . was one of the movie colony's most popular beaus . . . until he met lovely Frances Dee . . . since then he's had eyes for no one else . . . theirs is one of Hollywood's happiest marriages . . . there are two small ones . . Joel Dee and David . . . the McCrea's manage to retire to the ranch whenever possible . . . last year the charmingly informal ranch house was awarded a prize by the Architectural Forum . . . Joel is one of the tallest male stars . . . six feet three . . . when he isn't on horseback he swims in his 80-foot natural pool . . . or plays volleyball at the Santa Monica Beach Club . . . he's been on the club team for 13 years . . . recently bought a claim on a gold mine . . . but hasn't had time to start working it. . . is the only member of his family who's ever donned greasepaint. ★

Gene Autry-1940.

His fan mail exceeds that of any other film star, past or present . . on a recent p.a. appearance in Dublin, Ireland he drew a mob of 250,000 . . . his phonograph records outsell Crosby's . . . yet 80% of his fellow motion picture workers in Hollywood have never seen singing cowboy Gene Autry on the screen . . . the Quigley box office poll has rated Gene No. 1 western star for four consecutive years . . . and if the Hollywood grapevine is right he'll not only be top cowboy again this year, but will also rank among the first ten in the feature picture poll . . . Autry started warbling at the age of 10 on his father's ranch near Ravia, Oklahoma . . . the Autry family moved there from Tioga, Texas, where Gene was born . . . for a while he crooned only to cattle . . later his tenor voice landed him a job with a roving medicine show and he dispensed songs and cure-alls throughout Southern Oklahoma . . . at 18 joined up with a railroad company at Sapulpa, Okla., as telegraph operator . . . there he met Jimmy Long, another singing railroad man, and collaborated with him on many western ballards, including "Silver Haired Daddy of

Mine" . . . in 1928 Gene braved New York, was told to go back home and get more radio experience . . . took the tip and became "Oklahoma's Yodelling Cowboy" over a Tulsa station . . . was soon offered a spot in Chicago . . . from '31 to '34 was star of the National Barn Dance Program, the Farm and Home Hour and other national airers . . . also began making records for the American Record Company which was tied up with Republic Pictures Corporation . . . at that time western films were in a decline, but Republic figured the Legion of Decency drive would put a quietus on sex dramas and bring horse operas back . . . however, a fresh angle was needed . . . Gene Autry, the crooning cowboy inspired a solution . . . Republic hired him and in 1935 singing westerns were born ... Gene's first appearance in a small role went over so well that he was given the lead in a serial, "Phantom Empire" . . . he thought he was terrible and was prepared to go back to radio . . . but though he couldn't act the public loved him . . . so Republic starred him and his comedian sidekick, Smiley Burnette, in a series of singing westerns . . . within a year he was the leading screen cowboy . . . in his pictures he has to abide by certain rigid "do's and don't's" . . . he can't smoke, drink, or swear . . . he can't hit a man smaller than himself ... he can't kill except in self-defense . . . he never kisses his heroines lest the kids brand him a sissy . . . once he turned down a $500 offer for a cigarette endorsement because of the effect it might have on his kid fans . . . he doesn't own a business suit but has about 60 cowboy outfits in all white or vivid colors like purple, green, or canary yellow . . . his boots are cut in Texas and cost about $40 a pair . . . he owns one pair of shoes which he wears to play golf at Lakeside . . . his horse, Champ, is an integral part of his films and receives personal fan mail . . . Champ goes every place with Gene, even flew with him to New York recently to meet a rodeo date . . . Autry by-products which net Gene a tidy sum include sweat shirts, holsters, spurs, chaps, cartridge belts, shaving creams, hair oils, toy balloons . . . the Gene Autry cap pistol is the main industry in Kenton, Ohio, a town of 7,000 . . . Gene writes most of the songs he sings in pictures and conducts a music publishing house . . . what with his movies, his radio program, and his extensive annual p.a. tours he's a pretty busy fellow . . . there's a strong chance that his latest film, "Melody Ranch," will bring him into "A" houses for the first time . . . and Hollywood will at last get a look at Autry. ★

Bill Kelly's

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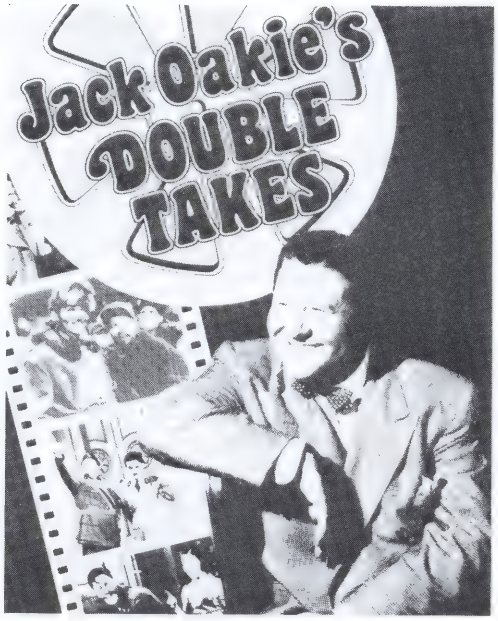

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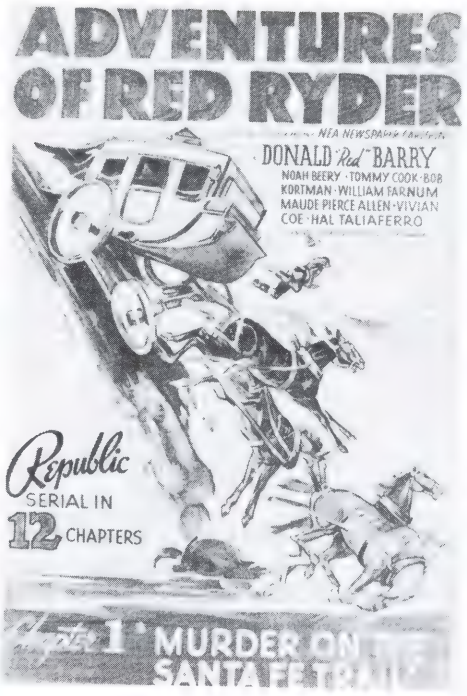
Best of the Badmen . . . the Sidekicks

When the time-tested formula for oaters finally wore thin, movie-makers tried a number of new twists — everything from sadism to outright parody. However, for years the old tried and true formula of the good vs. bad . . . the trustworthy 'partners' and side kicks were the basis of the popular Western movie plots.


ADVENTURES OF RED RYDER
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MAUDE PIERCE ALLEN · VIVIAN COE · HAL TALIAFERRO
Republic
SERIAL IN
12 CHAPTERS
MURDER ON

Character actors who could always be depended upon to provide 'the opposition'. (Top row-L toR) **ROY BARCROFT** was signed to an exclusive ten year contract at Republic Studios in 1943. He was one of the meanest villians in the world. — **EDMUND COBB** was a leading silent cowboy star who later became a favorite villian. — **LEROY MASON** was 'the brains' of the gang but always played into the hands of the law at Republic. He also starred with Dolores Del Rio in 'Ressurection". — (Bottom row-Stuntman **FRED GRAHAM** doubled for John Wayne but specialized as a badman for Republic. — **HARRY WOODS** engaged in some slam-bang fights for almost four decades and never came out victorious. — **CHARLES KING** is nearly ever movie buff's favorite Western Villian of all time.

—Bill Kelly photos

Side-kicks and **saddle partners** to the screens top cowboy stars, they added that humor needed to enliven the film.(Top row-L to R) **GEORGE FRANCIS 'GABBY' HAYES** (1885-1969) was Roy Rogers' favorite side-kick. The toothless, bewhiskered old codger was one of the screens most beloved partners. — **AL "FUZZY" ST. JOHN** provided comedy relief for many Western stars but his favorite working partner was Buster Crabbe. Fuzzy died of a heart attack, Jan. 21, 1963 at the age of seventy. — **JOHN FORREST "FUZZY" KNIGHT** (1901-1976) who was saddle partner to Johnny Mack Brown and Tex Ritter was among the ten top cowboy stars by 1946. — (Bottom row) L to R **LESTER "SMILEY" BURNETTE** (1911-1968) played "Frog Millhouse" in many Gene Autry films. When Autry joined the Army, Burnette appeared with Allen "Rocky" Lane and Sunset Carson. — **ANDY DEVINE** (Jeremiah Swartz) was chosen as Roy Roger's sidekick in a string of Republic Westerns during the mid-forties. He co-starred as "Jingles" with Guy Madison when the Wild Bill Hickok TV series began in 1950. His place in the Western Hall of Fame is well deserved. — **ANDY CLYDE'S** unique style of comedy enabled him to remain active for many years. In the late 40's he teamed up with William Boyd and became well known for his role as "Windy Holiday." Clyde passed away in his sleep May 18, 1967.

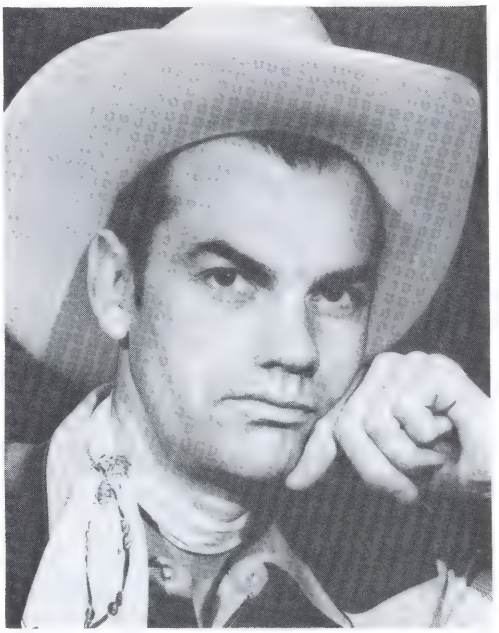
LEONARDO OF LEATHER

Bob Brown is the symbol of machismo in leathercraft circles. He's a big, tough, strapping guy who orchestrates in his work, the rhythm of a pitcher, calling his pitches, correcting his delivery, nursing his trade along with matriarchal care and patience. He has been heralded the "Leonardo of Leather" in many national publications. Those in the business call him their Moses, the man most responsible for leading them to the Promised Land of recognition in a trade generally unappreciated.

Oh yes, Bob Brown, the indispensable artist, is also a collector and historian. His conglomeration of collectibles include: weapons, badges, spurs, jewelry, photos, medicine kits, "Carbine" Williams memorabilia, flags, autograph pictures of the great cowboy movie stars, and 20 tapes of his historical conversations with the old outlaw, Al Jennings—who left Brown a priceless collection of his personal belongings upon his death in 1961. Bob was a pallbearer at his funeral.

During the short happy life of the American B-Westerns, Bob Brown had a little leather shop off Hollywood Blvd. near Republic Studios. A large majority of the celluloid saddleburners would group together in Bob's shop to chitchat and to enlist Bob's talents. He made them custom boots, holsters, saddles, and jackets—often on the cuff, when they were broke. Matinee worshipers will remember some of the more distinguishable names: Sunset Carson, Monte Hale, Bob Livingston, Bob Steele, Don "Red" Barry, William Boyd, Tom Mix, Charles Starrett, Ray Corrigan, and a guy who couldn't afford a pair of boots—John Wayne.

Encamped in the celestial environs of Big Bear City, Brown's house/museum sits on a hill of dizzying heights overlooking a fantasy world of peacefulness. Everywhere you look, from floor to ceiling and lining the walls between—not only in his three-story house—but three smaller buildings outside—is probably the most precious collection of western-oriented paraphernalia on the planet earth. But the speciality of the house—something akin to, astonishing—are various carved leather pictures depicting our pioneer heritage.



Bob Brown

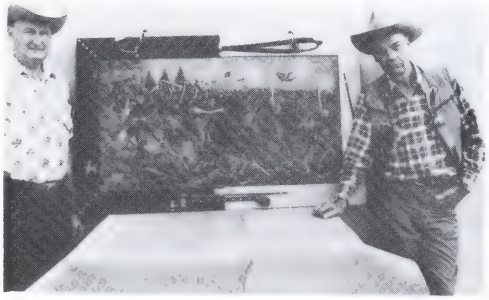
Atop a mountain in Big Bear, Calif., is one of the largest Western collections.

One of Brown's masterpieces is called "Bad Medicine." It shows a stage ambush in which the attacking Indian is a Comanche because of the way the feathers are tied in his hair; drawn pistols are careful models of real guns; rope on horse's saddle is intricately coiled. Another is entitled, "Vigilante Justice, 1860." It depicts a man hanging from a tree and is a part of Holcomb Valley's history.

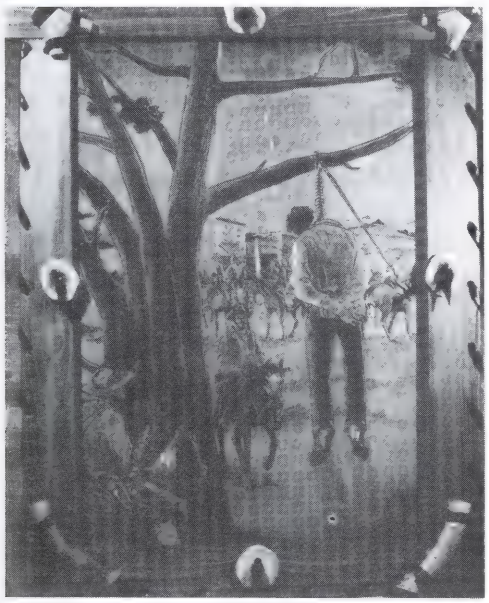
During his Hollywood days Bob Brown made butterfly pattern boots for Roy Rogers and Dale Evans; constructed the boot with a metal plate for Boris Karloff's clubfoot in the film, *Tower of London*, and made the mask for the Dumas classic, *Man in the Iron Mask*.

Brown, who hails from Indiana, also knew Norman Rockwell and Albert Einstein.

Among his greatest individual accomplishments is a beveled likeness of Franklin Delano Roosevelt—which so thunderstruck the first family of WWII days that his recreation of the great political leader hangs in the Hyde Park Memorial—an immeasurable tribute to Bob Brown, a man who numbers among the vanishing species of America. ***—Bill Kelly*** ☆



Sabre Charge, 1963, etched in leather is one of Bob Brown's major works. Tex Shoemaker, maker of police equipment in Calif. on left.



Bob Brown's masterpiece in leather, **Vigilante Justice,** 1860.

Bob Brown poses with boots, gun holster, reward poster and money bag left to him by infamous outlaw, Jenning on his death.

Bob Brown and **Monte Hale,** 1949, showing the cowboy movie hero in his beautiful work.

The secret Lone Ranger

John Hart reveals the true story of the other Lone Ranger

In 1949 when "The Lone Ranger" became a television production, Clayton Moore's fiery baritone voice emitting "Hi-yo, Silver!" along with the William Tell Overture, was a warning to demons conspiring against the forces of law and order and a melody no Lone Ranger fan would ever forget. With a deep sense of pride, Fred Foy, the Everest of narrator-announcers, joined the George W. Trendle staff and what was to follow still lives in the romantic lore of western history.

With his faithful Indian companion Tonto, the daring and resourceful Masked Rider of the Plains led the fight for law and order in the early Western United States. Nowhere in the pages of history can one find a greater champion of justice! Return with us now to those thrilling days of yesteryear. From out of the past comes the thundering hoofbeats of the great horse Silver! The Lone Ranger rides again!*

It is scarcely impossible to visualize anyone but ex-stuntman and serial star Clayton Moore as the Lone Ranger in the 221 half-hour films that were made for television and sold to Texas oilman Jack L. Wrather for $3,000,000 in 1954. His athletic body and emerald-deep voice were tailor-made for the role of the Masked Rider of the Plains. Yet, unknown to the multitudes, Clayton Moore did not appear in all 221 episodes.

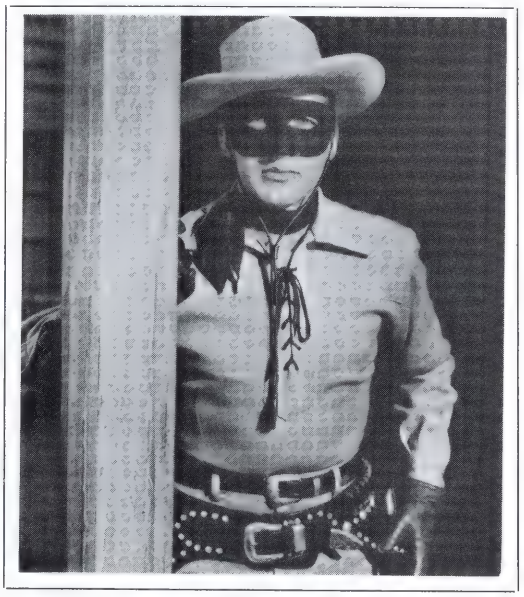
In the arcadian pastures of Burbank, California, on his den wall is a framed photograph of the great horse Silver. It is inscribed: "To John Hart —the best friend I ever had. [signed] Silver."

John Hart is the "Unknown Lone Ranger."

Hart was the reserve Lone Ranger, a benchwarmer who has accepted his fate stoically and quietly. He blended into the woodwork while Clayton Moore and Jay Silverheels stood out like Chippendales.

In 1952 when the second television season's filming ended, the producers quietly replaced Moore with John Hart, a taller and heavier Lone Ranger. Hart appeared in 52 episodes, which he says was like walking the plank.

"I did every one of those 52 episodes in two days," Hart says with a twinge of pain. "And the scripts would run 44 pages—so that's 20 pages a day. I made 52 shows that year. Then, they thought you *had* to make 52 shows because there are 52 weeks in a year. Nowadays 18 shows is a season. After that, I guess Clayton got on their case and they brought him back and made some in color. My 52 episodes ran for three years along with his. Sometimes it was me, sometimes him."



John Hart, star of the Lone Ranger in over 50 episodes.

Asked why Moore bowed out during his cream years, Hart envisions the possibility of meager earnings.

"He probably wanted to get paid," said Hart. "They were the cheapest damn outfit I ever worked for. They had problems with Moore, but they were so tight-fisted—maybe he wanted some money. I'm too embarrassed to tell you what he and I made as the Lone Ranger, and we were both paid the same. But I had worked in several of Moore's Lone Ranger pictures, as a bad guy, or a sheriff, and when they decided to go with somebody else besides Clayton, I got the part.

"George W. Trendle had all these weird reasons why the Lone Ranger was successful. You weren't to use contractions. You would have to say 'should not' or 'could not' instead of 'shouldn't' or 'couldn't'. It had been successful on radio for 20 years, so he wanted it for TV.

"We both used our own voices," Hart explains. "We both had Jay Silverheels as Tonto, same crew, same studio. Apparently, few paid attention, and the studio wanted it to remain a secret. That's why the Lone Ranger was the last to receive credits. The guy who swept up the stage got credit ahead of him. They rolled off the cast extra fast in my case—and I was gone! They definitely didn't want to establish *any* actor as the Lone Ranger, which, of course, Moore has fought all his life.

"Laughingly, you could say, 'The Curse of the Lone Ranger.' Fred Foy found it difficult to find work when the Lone Ranger finished because everyone said he would sound like the Lone Ranger was about to be introduced. I could hardly get a job for a couple of years afterwards. 'Oh, you were the Lone Ranger—nothing for you, sorry.' It was, and still is, a curse to be closely associated with the character. You had a mask on, so it was silly. But Moore is the only actor I ever knew who wanted to be typecast. He never wanted to be anything *but* the Lone Ranger."

And the curse of the Lone Ranger finds its mishaps increasing with the passage of time.

"I just worked on *The Legend of the Lone Ranger,* a massive $20 million frustration," Hart continues. "They were trying to get it out by Christmas [1980], but because of production delays and trouble with the star, Klinton Spilsbury, they didn't.

Born in the Los Angeles area, John Hart attended South Pasadena High School where he took drama in his senior year along with fellow classmate William Holden, who was then Bill Beadle. In 1937 John appeared in DeMille's *Buccaneer* and subsequently worked in numerous DeMille productions. With his experience and talent, he had no difficulty in keeping active in films and soon enjoyed the plush era of the big dressing rooms and elegant cars.

Just when his career was socko, in 1941 he was drafted into the Army, where he remained for five years. He had just been cast in a picture as Barbara Stanwyck's younger brother when the roof fell in.

A lifelong friend of Jon Hall and his wife, Frances Langford, John appeared with Hall in a western for

Universal when he returned from action in Okinawa. When Hall landed a part in a Sam Katzman picture at Columbia, he persuaded John to double him as stuntman. Hart soon became known as a daredevil stuntman and doubled for Forrest Tucker, Edmund O'Brien and others. Katzman took a liking to him and offered him the lead in the 15-chapter serial, "Jack Armstrong, the All-American Boy."

With an uncanny ability to memorize pages of dialogue, Hart played heavies or bad guys opposite Wild Bill Elliot, Johnny Mack Brown, Jim Bannon, Whip Wilson, and Dick Foran, to name a few. In 1948 he played an obnoxious villain opposite John Howard in the first TV series ever made, "Public Prosecutor."

When the pulp thriller, *The Phantom,* was made into a serial for Columbia, under the direction of Katzman, Hart got the starring role. It was an experience Hart says he wouldn't wish on a trainwrecker.

"After it was shot, Katzman discovered that somebody at Columbia had sold the rights to *The Phantom* to Tom Tyler. So they changed my wardrobe, shot my part all over again in seven days, recut and released it as. *Captain Africa.* Hell, if I'd had studied that hard in school I might have amounted to something," Hart says.

Although his favorite role was that of a crippled rodeo cowboy who comes to visit the family of Peter Graves in *Fury,* John's strong, honest portrayal of *Hawkeye,* taken from James Cooper's *Hawkeye and the Last of the Mohicans,* brought him admiration from audiences and a healthy cash flow

While in Canada, Hart married Beryl Braithwaite, a Canadian radio star, who had her own children's show, "Maggie Muggins," for eight years.

After "Hawkeye" bit the dust Hart appeared in 20 "Rawhide" episodes.

"As us old cowboys get older the old phone doesn't ring so I've been writing a lot," Hart says woefully. "I am now writing a book called *Cowboys in the Kitchen,* which tells about the hard life of the chuckwagon cooks and is flecked with tasty recipes."

A "bicycle nut," John rides 12-15 miles daily, sometimes 40-50 miles on weekends. When he is not involved in his favorite hobby, he keeps busy making educational films and appearing on talk shows.

Today, although the phone seldom rings, John Hart's stamina, loyalty to his profession, and sheer enthusiasm for enjoying life one day at a time has won for him a degree of admiration and affection that is envied by most of his colleagues. ***—Bill Kelly*** ☆

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Movie and Cowboy Museums

Buffalo Bill Historical Center, Cody, Wyoming. See story this issue.

Western Museum, Milo Hart, manager, Box 142, Siler City, North Caroline 27344.

Roy Rogers & Dale Evans Museum, Victorville, Calif. See story this issue.

Tennessee Western Museum, Joe Fair, Manager, 309 McQueen Ave., Elizabethton, Tenn. 37643.

Western Museum, 808 Lee Ave., Tifton, Georgia. Leroy Willis, manager. Memorabilia.

Windy Hollow Museum and Cowboy Hall of Fame. Owensboro, Kentucky, 42301. Ten miles S.W. of Owensboro. Hal C. Miller, manager. Movie memorabilia, Tex Ritter, Slim Andrews, Sunset Carson, Ken Maynard & Bill Cody. Personally autographed posters, rare and original. Movies shown. Campground and restaurant.

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Movieland Wax Museum, 7411 Beach Blvd., Buena Park, CA 90620. 714-522-1154. Also Palace of Living Art, Plaza Restaurant. Where the stars are preserved forever. Gift shops with memorabilia.

Palm Springs Desert Museum, Inc., (M), 101 Museum Drive, Palm Springs, CA 92262. Mailing Address: P.O. Box 2288, Palm Springs, CA 92262. Tel.: 714-325-7186. Founded: 1938. Collections: Art; paintings; sculpture; graphics; ethnology; natural science; geology; archaelogy. New George Montgomery Western art display.

Circus World Museum, (A), (M), 426 Water St., Baraboo, WI 53913. Tel.: 608-356-8341. Founded: 1959. Exec. Dir., William L. Schultz; Librarian Historian, R. L. Parkinson; Business Mgr., Dale B. Williams. Historical Society of Wisconsin, 816 State St., Madison, Wis. 53706. Tax exempt: 501(c)(3). *Circus Museum:* occupying site of original winter quarters of Ringling Bros. Circus, 1884-1918. *Collections:* circus artifacts; 149 circus wagons; railroad cars; archives; route books; programs; negatives; lithographs; couriers; heralds; records. Circus and wild west research material. Library and research center; traveling displays; books on inter-museum loan. Circus souvenirs for sale. *Activities:* films; lectures; live circus performers; parades; circus dining department; calliope concerts; unloading of circus train. *Hours & Admission Prices:* mid-May to Mid-September Daily 9:30-6:00; adults $5; children 5-11; $2.50; group prices; $4; student $2.

John and Mable Ringling Museum of Art, (A), (M), P.O. Box 1838, Sarasota, FL 33578. Tel.: 813-355-5101. Dr., Richard S. Carroll; Cur., William H. Wilson; Cur. Contemporary Art, Elayne H. Varian; Cur. Circus Museum; John Hurdle; and Gift Shop Mgr.; Marjorie Schaub. *Art Museum: Circus Museum; Asolo Theater Museum. Collections:* Art Museum: European paintings of the 16th; 17th and 18th centuries; 20th century American paintings; drawings; prints; decorative arts; archaeology of Cyprus; theater history. Circus Museum: horse-drawn circus vehicles; graphic arts illustrating history of circus and its antecedents from 16th century to date; circus equipment; model circus parade; heralds; programs; posters. 18th century Asolo Italian Theater: with paintings of Harlequin by Ferretti; Ca'dZan. Historic House: 1925-26. 7,000-vol. library of Baroque art reference available on premises; 300 seat theater; classrooms; restaurant. Books; prints; decorative objects; jewelry; furnishings; statuary; toys; film; postcards; posters for sale. Guided tours; lectures; films; gallery talks; arts festivals; drama; TV and radio programs; formally organized education programs for children; adults; inter-museum loan; permanent; temporary and traveling exhibitions; volunteer and member council events; manuscript collections; Medieval Fair; mobile vans; school loan service. *Hours & Admission Prices:* Mon.-Fri., 9-10; Sat., 9-5; Sun, 11-6. Adults $3.50; students and children under 12 no charge; discount to groups; Art Museum no charge Saturday.

Country Music Hall of Fame and Museum, (M), Music Square, East, Nashville, TN 37203. Tel.: 615-244-2511. Founded: 1961. Exec. Dir., William J. Ivey; Deputy Dir. Museum Operator, Diana Johnson. *Country Music Museum. Collections:* costumes, musical instruments and memorabilia associated with the development of country music; sight and sound exhibits; dioramas. 65,000-vol. library of recordings; tapes; books; manuscripts; pamphlets; sheet music; vertical file; photographs; song books available for use on premises; reading room; theater classrooms; Studio B, formerly RCA Studio B. Books, crafts and souvenirs for sale. Guided tours; films; permanent and temporary exhibitions; manuscript collections education department. *Publications:* quarterly, Journal of Country Music and The Official Hall of Fame Souvenir Book reprint, The 1921 Gibson Catalog; reprint; 1940 Martin Catalog guides to the Museum collections. *Hours & Admission Prices:* Sept.-May Daily 9-5; June-Sept. Daily, 8-8; adults $2.75; children $1.50; preschoolers no charge, special group rates; Studio B; May-Sept. Daily 9-5; Oct.-April Wed.-Sun., 9-5; adults $1; children 50¢; group rates available. Closed New Year's; Thanksgiving; Christmas.

National Cowboy Hall of Fame and Western Heritage Center, (M), 1700 N.E. 63rd St., Oklahoma City, OK 73111. Tel.: 405-478-2250. Founded: 1955. Exec. VP, Dean Krakel; Managing Dir., Richard Muno; Registrar, Don Reedes; Pub. Rel. Dir., Marsi Thompson. *Memorial Shrine to Great Westerners. Cowboy Hall of Fame. Collections:* Western Art Collection; James Earle and Laura G. Fraser studio collection; Albert K. Mitchell Russell-Remington collection; Taos collection; Fechin collection; Schreyvogel collection; End of Trail and Buffalo Bill statues. *Research Fields:* relating to cowboys and cattlemen; famous western artists; historic trails. 7,000-vol. library pertaining to cattle industry, cowboys; rodeo; western art and western literature; lecture map program; botanical garden, convention meeting facilites; gift shop. Guided tours; yearly seminar, docent program temporary and traveling exhibitions; National Academy of Western Art Annual exhibition; Western Heritage Awards Programs. *Hours & Admission Prices:* Daily 9:30-5:30; Memorial Day-Labor Day 8:30-6; adults $2; children $1. Group rates available for 10 or more persons. Closed New Year's; Thanksgiving; Christmas.

Tombstone Courthouse State Historic Park, 219 Toughnut St., Tombstone A 85638. Mailing Address: P.O. Box 216, Tombstone, AZ 85638. Tel.: 602-457-3311. Founded: 1959. Park Supvr., John R. Marvin, curator. *Local History Museum:* housed in an 1882, Cochise County Courthouse, Arizona's oldest standing brick courthouse. Locale of hundreds of films. *Collections:* artifacts associated with Tombstone history; glass; china; silver; anthropology; archaelogy; mineralogy; medical; natural history; guns; furniture; dolls; wood carving; frontier, pioneer, old west artifacts until 1912; western cattlemen ranches; domestic, industrial, business and government material. Books and curios for sale. Guided tour of courthouse with advanced reservation; inter-museum loan and temporary exhibitions. *Hours & Admission Prices:* Daily 8-5:30; adults 50¢; children under 18, no charge. Closed Christmas.

Will Rogers State Historic Park, 14253 Sunset Blvd., Pacific Palisades CA 90272. Mailing Address: P.O. Box 845, Pacific Palisades, CA 90272. Tel.: 213-454-8212. Founded: 1944. Chief Ranger Elkins, manager. *Historic Building and Site Museum:* housed in 1924-1935, original home of Will Rogers, donated to the State of Calif. *Collections:* personal belongings of Will Rogers; cowboy souvenirs; Indian artifacts; books; Western art, principally Charles M. Russell and Edward Borein. Stables; polo field; electronic audio tour. Souvenirs for sale. There are Will Rogers brochures. *Hours & Admission Prices:* Park, Summer: 7-7 p.m.; Winter: 7-6 p.m.; Museum: Daily 10-5; $1.50 per car. Closed Christmas; New Year's; Thanksgiving.

William S. Hart County Park, 24151 N. Newhall Ave., Newhall, CA 91321. Tel.: 805-259-0855. Founded: 1958. Acting Dir. Dept. Parks and Recreation, Ralph Cryder; Park Supt., Mike Dortch. It is affiliated with the County of Los Angeles. *Art Museum. Collections:* paintings by Russell, De Yong, Remington; sculpture; ivory and woodcarvings; Indian artifacts; farm animals; Wm. S. Hart movie memorabilia; period furniture. Historic House: 1928, William S. Hart's Horseshoe Ranch. It features a 2,000-vol.

*Admission prices subject to change.

library of books, photographs and films of the silent era available for use by our research staff. Guided tours; permanent exhibitions. *Hours & Admission Prices:* Park: Daily 10-8; Museum: Wed.-Fri. 10-3; Sat. 10-5; Trans service to main house Sat., Sun., Holidays. No charge. Closed New Year's; Thanksgiving; Christmas.

Will Rogers Memorial, P.O. Box 157, Claremore OK 74017. Tel.: 918-341-0719. Founded: 1938. Curator is Dr. Reba N. Collins; Gift Shop Mgr., Delmar Collins. *Collections:* statue of Will Rogers by Jo Davidson; personal item documents; saddle collection; dioramas; archives; sculpture; history. 1,000-vol. library of books on Will Rogers available for research by appointment only. Guided tours; lectures; films; permanent exhibitions; manuscript collections; gallery talks by appointment. *Publications:* booklet, Will Rogers Memorial Booklet. *Hours & Admission Prices:* Daily 8-5. No charge.

Old West Wax Museum, 205 S. Kinney Rd., Tucson AZ. 85705. Tel.: 602-883-4203. Founded: 1978. Curator, Dir., Stanley H. Kenyon; Mgr., Gary Kenyon. Tussaud Ltd., 500 4th Ave. S.W., Calgary, Alberta, Canada. *Wax Museum.* Film and other personalities in wax. Gift items for sale. Guided tours. *Hours & Admission Prices:* Daily 9-6; adults $1.75; children 75¢, group rates available.

Tom Mix Museum, was opened in Dewey June 1968 on the site where Tom Mix first starred in a movie. Dewey was where Mix served as town marshal in 1912 and the site of the filming of one of the more than 300 movies in which Mix starred. One of the museum's most cherished possessions is a $15,000 silver-mounted saddle on a statue of Mix's movie horse, Tony, Jr. One of the greatest collections of Mix memorabilia is located here. Dewey is five miles north of Battlesville on U.S. 75. Admission to the museum is free.

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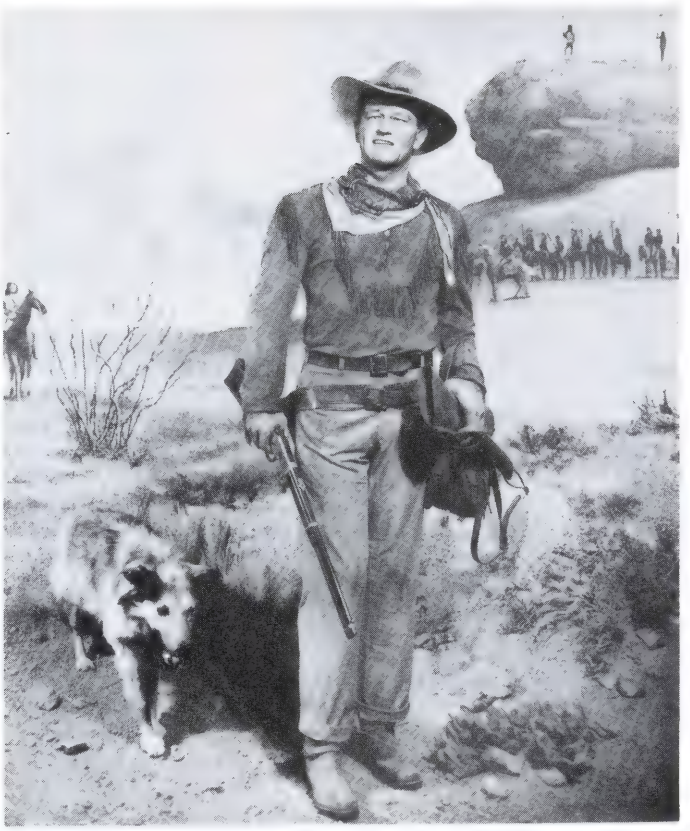

FAMOUS FILM — In the movie "Rio Hondo" Wayne appeared in this costume, which is now part of the Movieland Wax Museum set depicting the star's long career in motion pictures which spans 40 years and more than 200 films.

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to Hollywood Studio Magazine

Famous Western Museums

Buffalo Bill Historical Center

A link to the Old West

For most people, there is a solidness about the past which makes a look backward an enthralling experience.

Clues to America's bygone eras are as often found in treasured relics as in textbooks. In Wyoming, Cody's **Buffalo Bill Historical Center** safeguards such spoils of the past and documents the Old West in a way unmatched by any other in the world.

The project began as a tribute to William F. "Buffalo Bill" Cody shortly after his death in 1917. It is now a magnificent four-part complex which includes the Buffalo Bill Museum, the Plains Indian Museum, the Whitney Gallery of Western Art, and the Winchester Museum.

Buffalo Bill himself is a symbolic, and almost legendary, figure of the Old West. Beginning as a teenaged Pony Express Rider, he went on to become a cavalry scout, hunting guide, actor and international showmen. Thousands of items such as his guns, saddles, trophies, gifts, home furnishings, photos, and Wild West posters are displayed at the Center to give visitors a feeling for the life and times of the dynamic frontiersman.

The story of this special era in the history of the west also unfolds in the extensive collections of western paintings, projectile arms, and Indian materials.

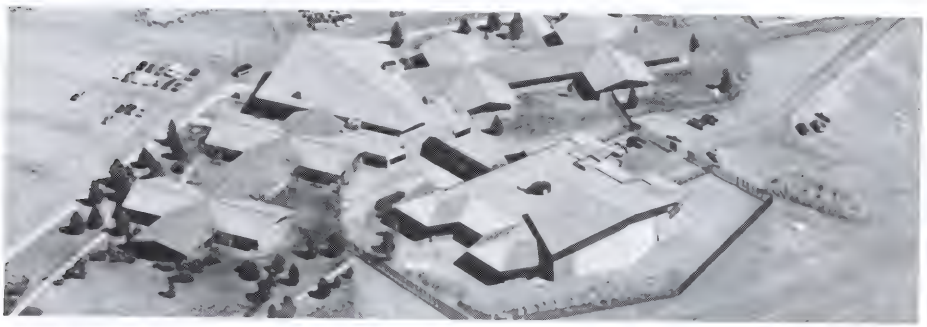
Over 200,000 visitors stopped by this authentic Historical Center which is open every day from May through September 30. During March, April, October and November it is open on a partial schedule. ☆

John Wayne, (fourth from left) was in Cody, Wyoming, July 4, 1976 to help dedicate the Winchester Museum. He is shown with Curt Gowdy and members of the Museum staff waiting to begin filming ABC's American Sportsman series.

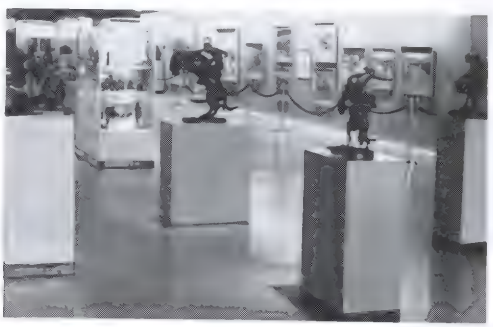
Statue of **Buffalo Bill Cody** which is on display near the Historical Center.

American, British and Allied arms are represented in an American Revolution display in the **Winchester Museum** at the Center. Guns used by the colonists in their fight for independence are also displayed.

Crow Chief-He 'who jumps over everyone,' a famous painting by George Catlib.



Aerial view of the **Museum complex.**



Interior View of the Whitney Gallery of Western Art. Photos by Gene Ball

Published by Hollywood Studio Magazine, P.O. Box 1566, Apple Valley, CA 92307. (714) 242-8569.

COLLECTING MOVIE NOSTALGIA FOR PROFIT

By Robert Kendall

Western Movie Star memorabilia

The western film stars rate high with film collectors, and Eddie Brandt's *Saturday Matinee* in No. Hollywood, Calif. has a hard time keeping up with the constant demand.

Mike Hawks, who researchers for *Saturday Matinee* has given Hollywood Studio Magazine some of the latest prices on posters, lobby cards and stills of the great western stars.

John Wayne, Roy Rogers and *Gene Autry* are three of the top western star favorites. Prices on posters go from $35 to $150 and even more for a rare one. For example, "*Stagecoach*"a classic western poster recently sold for $150. And then, "*Randy Rides Alone*" (1934) a big Wayne western epic, garnered $350 for a poster from the picture.

Lobby cards for the western films of the 30's, go for $35 to $75. "*The Big Trail*" lobby card sells for $75.

And then we come to *western film star stills.* They can range from $2.50 to $5.00. Some go even higher. *Autographed photos* of the western star greats can command very high prices, with such vintage autographed stills as *William S. Hart* going for around $100.

Yet, *Tom Mix* stills and *William S. Hart* stills remain bargains at $10, as they are bound to rise because of their scarcity.

Roy Rogers is a very popular star for collectors. Not one film in particular is a favorite with fans, but all of them are in demand.

Gene Autry is another very popular western performer, and one Texas Autry fan has purchased every still, poster and lobby card available for his huge Gene Autry collection.

Other western star favorites include *Ken Maynard, Buck Jones,* and *Randolph Scott.*

Stills from *classic westerns* are always in demand. Films such as "*Stagecoach*" (John Wayne), "*Red River*" (John Wayne), "*Shane*" (Alan Ladd), "*Hondo*" (John Wayne) and "*Rio Bravo*" (John Wayne).

"*The Phantom Empire*", a Gene Autry classic western serial is in very great demand. It happens to be the most popular serial Autry ever made. It is more or less a science-fiction western, making it a unique series, and perhaps explaining its huge popularity.

All stills, posters, and lobby cards for "*The Phantom Empire*" command top prices.

Now and then a collector of western stars will buy every still from their favorite film. Or they might buy every still of the star from their favorite film.

One way in which collectors can have their poster remembrance from a movie without paying a huge price is to have an 8 x 10 color photograph for $5, made from a poster favorite. The 11 x 14 copy sells at $12.50. Lobby cards, and posters can thus be purchased reasonably.

Books of the western stars are available at book stores who specialize in nostalgia. *Autographed books* in good condition can command $75. For information about specific western stars, films, lobby cards, posters, write to Eddie Brandt's **Saturday Matinee,** P.O. Box #3232, North Hollywood, 91609.

Through film revivals, television showings, and collectors items, and even some new Hollywood releases, the western film stars remain popular. ★

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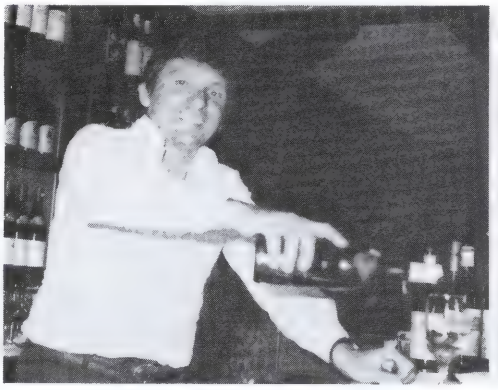
Dining Adventures



1 — The China Trader in Toluca Lake nearby Burbank Studios caters to many interesting notables. (Shown) Dr. Duane Young and wife Peggy with Norman Gates, Grand Commander of the Brotherhood of the Knights of the Vine in the United States. Dr. Young is Western region Commander. (Standing) Tony Ramos, Mgr. of the 'Trader. 2 — (Shown standing) **Chef Jean Bellordre** of Le Cellier, Santa Monica welcomes food journalists Shirley Krims (l)ll) and Gregg Hunter (r) to sample his "Skinny Gourmet dinner" of 950 calores. 3 — **The Wine Bistro & Cafe** in Studio City is a great place for star-gazing what with stars, producers and directors dropping in for the stellar cuisine. (Shown) Owner-host Alain Cuny pours at the popular wine bar. 4 — **At La Strada** on Los Feliz Blvd. in Los 'Angeles, singer Peisha Burch — niece of long time Hollywood casting director Ruth Burch — with Angelo Papagni, of the Papagni Vineyards. A Southern California landmark, the picturesque La Strada features nightly (except Monday) entertainment and fine Italian cuisine.

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STAGE NEWS & REVIEWS

By Kirk Crivello

Following "Little Johnny Jones," starring **David Cassidy** at the Los Angeles Civic Light Opera, will be the long-awaited local premiere of Stephen Sondheim's "Sweeney Todd," starring **Angela Lansbury** in her Tony Award winning performance of Mrs. Lovett, with **George Hern** in the title role. Coming to the Pantages Theatre is **Sandy Duncan** as "Peter Pan" and **Stacy Keach** as "Barnum."

The still gorgeous **Cyd Charisse** is touring Florida in "Bell, Book and Candle." **Jane Powell,** another MGM alumnus, is out with "Chapter Two." In San Clemente, the Sebastian's West Playhouse has another blockbuster comedy, "Murder at the Howard Johnson's" with **Virginia Mayo, Dennis James** and **Alan Young.**

"Sasha Sings Dinah," a musical tribute to the great late singer **Dinah Washington** has been playing to packed crowds in Dinah's hometown of Chicago.

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PERSONALS

WANTED: Short stories on your collection with photo to be run in HSM's "Collection Corner." Exposure for your special collection as we run your address, telephone no. Must have approximate value and how you were able to accumulate your collection. Address Hollywood Studio Magazine, P.O. Box 1566, Apple Valley, CA 92307. (714) 242-8569).

Be a stuntman. Send $5 for information packet. Stunts Galore Academy, Box 518, Palmdale, CA 93550. (10-11-12-'80-'81)

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Ann Jillian . . . We Love You for being the nicest new star to your fans, and we won't "CAN IT". See Ann in "IT'S A LIVING" on ABC-TV. Love from Duane, Ellen & Hal. E. Robbins, P.O. Box 3337, Glendale, CA 91201. (5-'81)

MAGAZINES—BOOKS

MOVIE MAGAZINES 1920's—1960's (thousands) old comic books, sunday funnies, pulps, etc. 47 page catalogue $1.25, Kenny, 760 Ash, Winnipeg, Manitoba (2-5-'81)

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(2-5-'81)

Books, magazines, clippings, articles, pictures, etc. sold on movie and TV personalities. Send S.A.S.E. and want list to: K. Esibill, 1130 Pleasant Valley Dr., Baltimore, Maryland 21228. (2-8-'81)

1950's—70's TV GUIDES. Catalogue $2. TV Guide Specialists, Box 90, Dept. HS, Rockville, MD 20850. (2-3-4-5-'81)

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(9-5-'81)

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"The Cinema Collection" —indexed catalogue of movie magazines, 1920's-1960's, $2.00. Murray Sommers, Orlean, VA 22128. (3-6-'81)

PHOTOS-CLIPPINGS

MOVIE CLIPPINGS from 1200 magazines and books. S.A.S.E. for individual star lists. Ted Macdonald, 269 Beechwood Ave., Union, N.J. 07083. (5-8-'81)

ENGLISH PHOTOPLAY MAGAZINES mint condition complete years 1973 to 1978, $42 per year including sea mail. W. Hogg, 22, Burgoyne Road, London, N4 1AD, England (5-6-'81)

LANA TURNER PRESSBOOKS, "Homecoming" 38 pages (with Gable), "Cass Timberlane" 31 pages (with Tracy) $25.00 each plus $1.50 postage. Harris, M.P.O. Box 405, Dayton, Ohio 45401. (5-6-'81)

PHOTOS-ALL ACTORS, ACTRESSES, S.A.S.E. for all replies. Box 666M, Bay Shore, N.Y. 11706 (TF-3-9-'81)

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Vera Ellen memorabilia, addresses of fan clubs, photos, news items. John Laughlin, 560 Kelley Blvd., North Attleboro, Mass 02760. (5-6-'81)

"Pinocchio In Outer Space" Color animated feature in 16mm in excellent condition. No rights implied. $225. Vinče Mikutis, 4205 - 59th Street, Kenosha, WI 53142. (5-6-'81)

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Judy Garland memorabilia for sale! Includes rare Longine Symphony record. set ^{s} 78 "Wizard of Oz" set. Looking for K. Hepburn material for sale or trade. Sandra Quinn, 340 - 19th Ave., San Francisco, CA 94121. (5-6-8-'81)

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Wanted: **Shirley Temple** anything from the 30's. Especially want press-books, posters, lobby cards, clippings and scrapbooks. Alma Carmichael, 10301 East 30th Terrace, Independence, MO 64052. (4-8'81)

WANTED: Clippings, sheet music, movie ads, posters, lobby cards, pressbooks, etc. on Judy Garland. I have many clippings, movie ads, on all movie stars for sale or trade from 30's, 40's & 50's. Robin Cook, 4357 Albert St., Oakland, CA 94619. (2-5-'81)

Want any and all material clippings, photos of **HEIDI STROH, International film star** will trade for photos. Write what you have — what you want. John R. Graham, c/o Hollywood Studio Mag., P.O. Box 5815, Sherman Oaks, CA 91413. (TF)

Want Video (Beta) M. Monroe, K. Hepburn, C. Miranda, L. Minnelli and/or photos. Tom Garner, 21843 Salmon Avenue, Long Beach, CA 90810. (5-6-'81)

WANTED: Shirley Temple memorabilia; old movie magazines; dolls and paper dolls, especially celebrity; anything of Marilyn Monroe, Gable & GWTW, Sonja Henie, Gene Autry, Ronald Reagan. M. Meisinger, 11 South 767 Book Rd., Naperville, IL 60565. (5-6-'81)

WANTED TO BUY will pay for photos, clippings of Joey Heatherton, Britt Ekland. J. Lehman, 439 S. 5th Ave., Highland Pk., NJ 08904.(5-6-'81)

WANTED: ELVIS PRESLEY records, memorabilia, etc. Also have various Elvis items for sale. Send your want list. ANNA LABBATE, P.O. Box 1233, Church Street Station, New York, N.Y. 10008. (12-7-'81)

WANTED any material on **Rick Jason** (of "Combat" fame) desperately wanted. Wil buy or trade. Also items on **James Darren** and **Michael Moriarty.** Write Marcia Studley, 2108 Lorenzo Lane, Sacramento, CA 95825 (4-5-'81)

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Interested in anything on Eleanor Powell, Ruby Keeler, stills of Judy Garland. Karen Myatt, 330 Rockport Road, Jamesville, WI 53545, (4-5-'81)

Wanted: **Photographs of Celebrities** with dolls. Have Shirley Temple items for sale. Laurel Dicicco, 14916 Cholame, Victorville, CA 92392. (4-5-'81).

WANTED: Anything on **JEAN HARLOW,** especially personal items. Arcieri, 9530 Clifton Pk., Evergreen Pk., IL 60642. (4-8-'81)

Wanted: Anything from the film (1978) "Cheap Detective", Pat Hammond, 2537 N. 61 St., Milwaukee, WI 53213. (4-5-'81)

BING CROSBY movie pressbooks, 1938 and before including — King of Jazz and two reel comedies. George McCabe, 4437 Colfax Ave., So. Mpls., Minn 55409. (4-8-'81).

Interested in buying old movie mags of the 20's, 30's and 40's especially Photoplays. John A. Paul, 6081 Claremont Ave., #12, Oakland, CA 94618. (4-5-'81)

WANTED: SINATRA material from 40's and 50's, movie magazines preferred, clippings ok. M. Shepherd, 606 S. Lincoln, Hinsdale, IL 60521. (5-6-'81)

WANTED Items on Shirley Temple, Jane Withers, "Our Gang" and Benji. Gloria Cox, 1614 Scottwood, West Memphis, Ark. 72301. (5-6-'81)

Wanted anything on The Carpenters. Would like to trade material with other collectors. Louise Peatfield, 362 Meridian St., East Boston, MA 02128. (5-6-'81)

WANTED: Elvis Presley items; Movie star photos and original trading cards. Patricia Marsolais, 6 No. Pine Ave., Albany, N.Y. 12203. (5-6-'81)

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Wanted Movie Magazines of 40's 50' featuring Betty Grable covers. Also Betty Grable paper doll book (Whitman Edition). Tony Benvenuto, 2832 E. 8th St., Kansas City, MO 64124. (5-6-'81)

WANTED: Any photograph of any actor/actress, grade B unknowns shown with a 1925 thru 1965 automobile. At least 60% of car must be visible in picture. KARIN'S KOLLECTBLES, Box 1111, Woodhaven, New York 11421. (5-'81)

WANTED books or magazines on western film stars. Cyril Lush, 24 Cookstown Road, St. John's N.F.L.D., A1C4G8, Canada (5-6-'81)

GLENN MILLER — collector seeks items of bandleader. 78's, papers, autographs, sheet music, photos, movie items. Glenn Mittler, 41734 Edison, Elyria, OH 44035. (5-9-'81)

We will pay $1,000 each for original 27x41 posters on "Broadway Melody" (1929) and "Cavalcade" (1933). The Emporium, 2515 Morse, Houston, Texas 77019. (5-6-'81)

I am a collector of **Judy Garland** memorabilia and might be interested in things people are willing to sell. Art Elswood, 12135 Saraglen Dr., Saratoga, CA 95070. (5-6-'81)

Wanted **Raymond Massey,** Anna Massey, Daniel Massey. Any and all material wanted. Will buy or trade. Write M.A. Burke, 1040 Judith Crescent. Port Richey, FL 33568. (5-6-'81)

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DON "Red" BARRY
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Donald Barry and **Helen Talbot** were rumored to be married during his Republic Studios hey-day.

DONALD BARRY
(Don "Red" Barry)

Donald Barry de Acosta was an orphan born in Houston, Texas, on January 11, 1912. As an athlete in high school, he was elected to the Texas All-Stars (1929) after attending the Texas School of Mines. Barry obtained a minor role in Paramount's *This Day and Age* (1933), but then left Hollywood to tour with *Tobacco Road.* Thereafter he held contracts with RKO and MGM, en route to Republic and the role of a sympathetic lawbreaker in the title role in *Wyoming Outlaw* (1939), a Three Mesquiteers adventure. Republic decided to launch him in *The Adventures of Red Ryder* (1940), a series of oaters based upon the exploits of the popular comic strip. The studio began billing him as Don "Red" Barry—a tag he always hated. From 1942 to 1945, Barry was one of the top ten western stars in the Motion Picture Herald poll. Unlike many of his comrades, he stepped out of western clothes with impressive roles in *Remember Pearl Harbor, The Purple Heart* and *The Chicago Kid.* Barry's later Lippert westerns (1949-50) were poorly scripted and badly produced. He virtually ended his oater career with *Jesse James' Women* (1954), which he also directed. During the 1960s, he became a series regular in such TV shows as "Sugarfoot," "Surfside Six" and "Dragnet."

In later years, Barry was a frequent guest at western film festivals and conventions. He was working on his memoirs when he committed suicide on July 17, 1980, in North Hollywood. Two teenage daughters, Kristine and Deborah, survive. During his lengthy Hollywood tenure, Barry romanced, among others, Joan Crawford, Susan Hayward, Linda Darnell and married leading lady, Peggy Stewart.

Donald Barry with his boyish, hard-fisted good looks, projected qualities beloved by fans of the western genre. ☆

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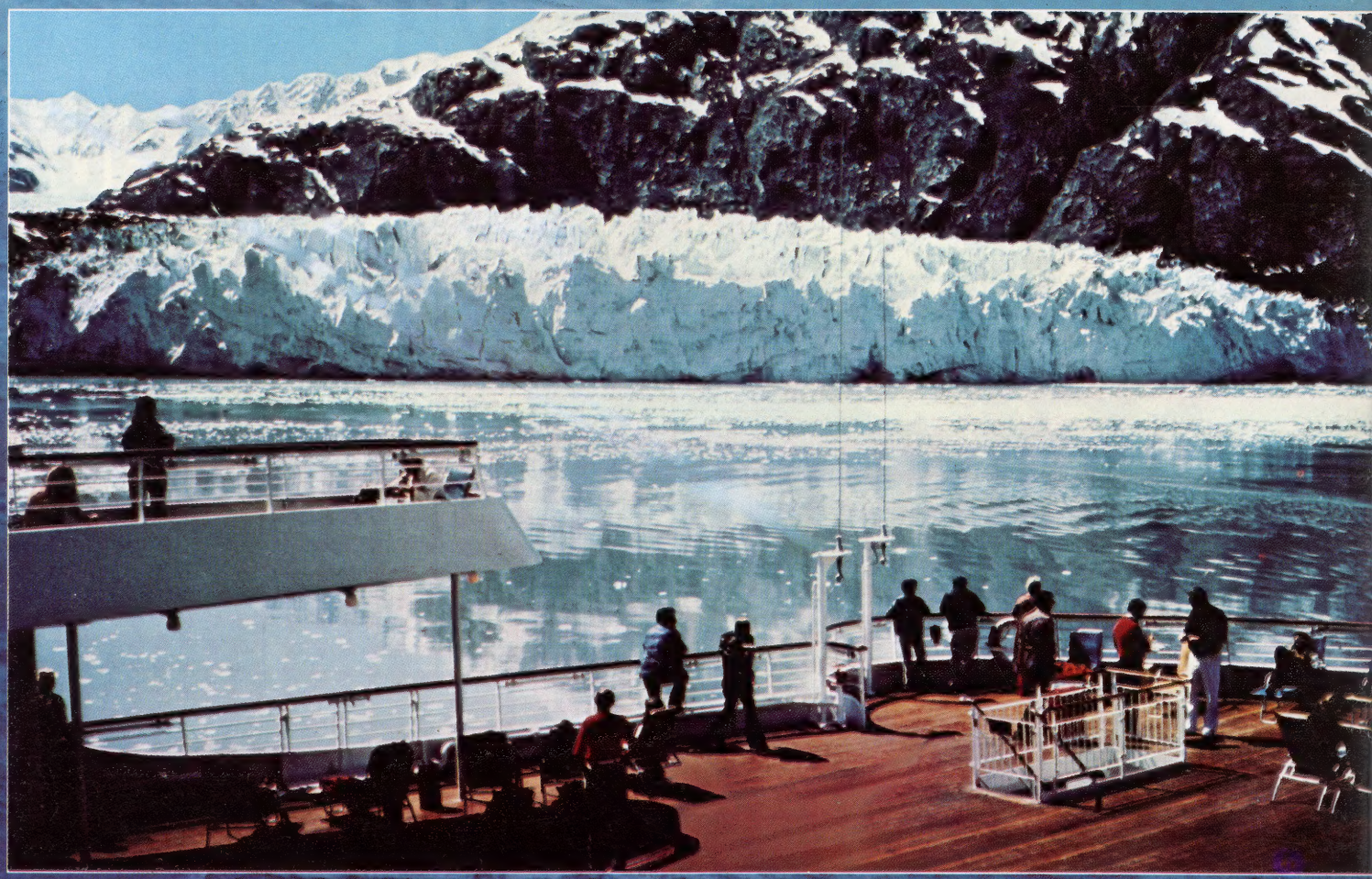

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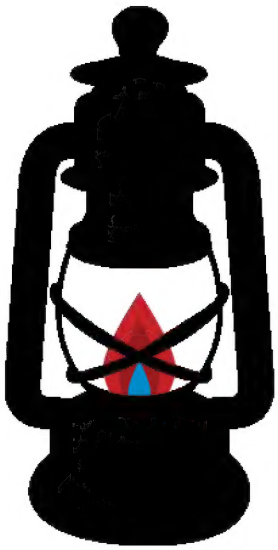

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